

023
FRONT: THE SARS SCARE • 6 / MUSIC: BEN SURES • 23 / ARTS: SPRINGBOARDS • 46

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

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[BY SEAN AUSTIN-JOYNER • 24]

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NEW PLAY PUNCTURES PREFAB POP • 44



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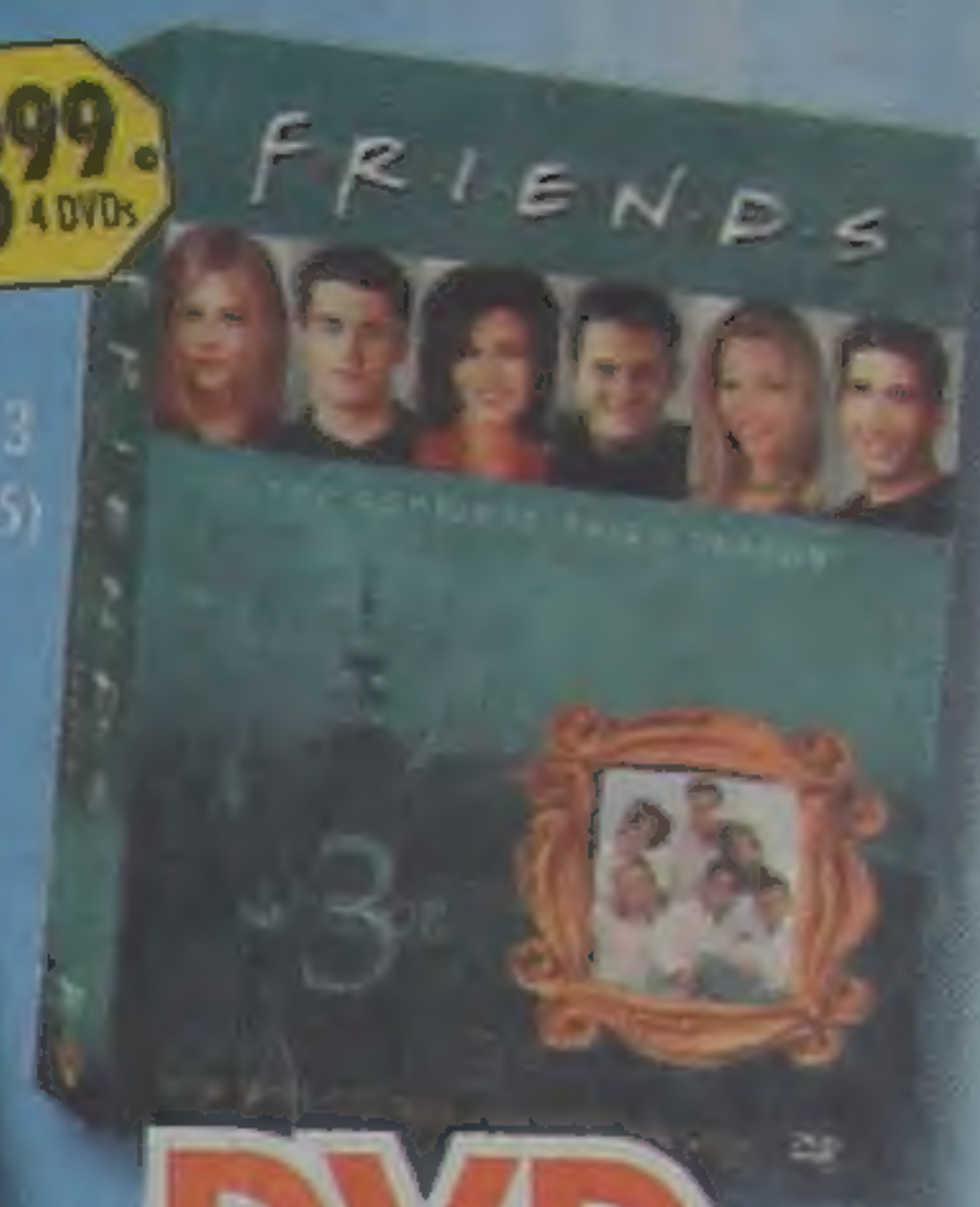
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CONTENTS

FRONT

- 4 Your Vue
- 6 Media Jungle
- 7 Vue News
- 7 VuePoint
- 8 Tom the Dancing Bug
- 9 Three Dollar Bill
- 11 Chinese medicine
- 12 Style
- 14 Pattern Recognition
- 15 Ill in Mexico

DISH

- 18 Dish Weekly
- 21 Marinades

MUSIC

- 23 Ben Sures
- 24 Urban radio
- 26 Music Notes
- 28 Music Weekly
- 31 Root Down
- 32 Classical Notes
- 33 Jeff Stuart
- 34 Granddaddy
- 35 BPM
- 36 New Sounds
- 38 Dale Ladouceur
- 39 Storefront schools

FILM

- 39 *The Singing Detective*
- 40 Catherine Martin
- 40 *The Real Cancun*
- 41 *Murder on a Sunday Morning*
- 42 Film Weekly

ARTS

- 44 Boy Groove
- 48 Workers Art Show
- 45 *That Darn Plot*
- 46 Springboards New Play Festival
- 46 Carnival of Shrieking Youth
- 47 Theatre Notes
- 47 Haiku Horoscope
- 47 Arts Weekly

THE BACK

- 48 Events Weekly
- 49 Classifieds
- 50 Alt Sex Column
- 51 Hey Eddie!

ON THE COVER

Hip hop/R&B is arguably the dominant musical genre in the world right now—and yet most Canadian cities don't have a single radio station devoted to playing it. Will that change once the CRTC decides which broadcasters land new FM slots?

Sean Austin-Joyner investigates • 24

FRONT

The SARS panic: mask and you shall deceive • 6



MUSIC

Ben's new disc is a Sures thing • 23



ARTS

Basic 'N Sync: Boy Groove lampoons boy bands • 44



yourVUE

An omnivorous reader

I am absolutely horrified that Alvin Carrier is advocating the senseless slaughter and consumption of poor defenceless fruits and vegetables [Your Vue, *Vue Weekly*, April 24-30]. He seems to say that killing and eating rabbits is bad, but killing and eating cucumbers is good. They are both living creatures. Why is it okay to kill one and not the other?

He also seems to miss the fact that humans (the ones who eat rabbits) are not carnivores. We also eat fruits and vegetables and that would make us omnivores—as humans have been for thousands of years. I won't even get into the discussion of the absurdity of comparing eating rabbits to rape, racism, sexism or homophobia. That's just plain nuts. —EDWARD THOMPSON (EDMONTON)

Intern-al affairs

This week, two Grant MacEwan students—Vance Yung and Sean Austin-Joyner—conclude their month-long internships at *Vue Weekly*. Spending four weeks observing *Vue's* editorial and production staff hunched over their keyboards, swearing at printers and arguing over story layout might sound like a prison sentence to most people, but hopefully Vance and Sean got something out of the process.

Besides merely observing the grizzled *Vue* crew at work, both Vance and Sean also created work specifically designed to be published in the newspaper. Vance Yung's illustrations have accompanied several articles over the last few issues, including Josef Braun's account this week of travelling to Mexico, getting horribly sick and spending a few days in bed going quietly out of his mind. Regular *Vue* readers will recognize Sean Austin-Joyner, meanwhile, as a regular contributor to the music section, but this week he contributes his first cover story: a report on

the absence of urban music on Edmonton radio stations and the extremely competitive battle several interested parties are currently waging over the right to set up a new station on the extremely desirable 91.7 FM frequency.

I think I speak for the entire *Vue* staff when I say it's been a pleasure to have Vance and Sean in the office, and that I hope they'll both continue to contribute their fine work to our publication after they graduate. That is, until they become so successful that we can no longer afford to pay them. —PAUL MATWYCHUK (MANAGING EDITOR, *VUE WEEKLY*)

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (*Vue Weekly*, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in *Vue Weekly*; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.



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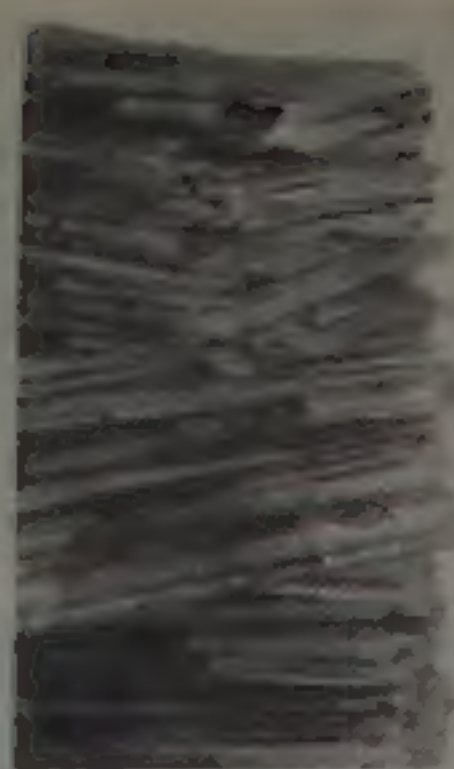
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media jungle

By CHRIS BOUTET

SARS attacks!

It's been almost two years since a bunch of hijacked airliners succeeded in simultaneously punching a few holes in the World Trade Center and our society's ever-thinning fabric of logic and reason. September 11 seems so long ago now—and in some ways, it's easy to forget that it even happened, as its memory gets rapidly swallowed up by a bubbling tempest of never-ending war, orange alerts and the fear of impending attack.

I still recall the days of confusion, fear and hysteria that followed 9/11. Even in Canada, it was hard to insulate oneself from the horrors that were taking place south of the border, thanks in particular to the zeal with which the media speculated and postulated Terror's next move. We were warned at seemingly every waking moment that terror was imminent. No one is safe! Anthrax! Dirty Bombs! Stay in your homes and read more Robert Ludlum novels! The media's incessant fearmongering proved too intoxicating and powerful to resist for some people, turning even the most rational among us into mumbling, horrified puddles of jelly. It was back in those days that one of my friends became a self-admitted CNN junkie; I remember him telling me

that he'd been staying up all night, glued to the news station's endless lists of things to be scared of, and it was starting to have an effect on his mind. During the day, he was having panic attacks; at night, he was plagued by nightmares about biological warfare. In short, he was becoming a nervous wreck, and it was remedied only by removing the source of his fears—not terrorism, of course, but the media.

He's better now, naturally, and probably a lot wiser for it. That's because now that the war on terror is losing its sex appeal, the war in Afghanistan is all but an obtuse memory and the war on Iraq has turned out to be more fruitless than media pundits had presumed, we are once again left scrambling for something—*anything*—to be frightened of. I mean, there has to be some-

thing recently had pianos fall on your heads, stands for Severe Acute Respiratory Syndrome. Formerly known by the decidedly less ominous yet more descriptive moniker "atypical pneumonia," SARS has been dominating the headlines of every newspaper in Canada and the U.S., as reporters tutor you on what you can do to protect yourself from this horrifying new disease, whose cause and manner of spreading are still unknown.

Even though the disease seemed to have originated in China, Canada found itself caught up in SARS fever, if you will, following 22 allegedly SARS-related deaths in Toronto. The WHO (no, not the band, you dope, the World Health Organization) declared a global alert, cautioning travellers to avoid visiting good old Toronto (something I do on a regular basis anyhow) and urging anyone

terror campaign, of course, is in the numbers. As of Tuesday, according to the WHO, there have been 6,583 possible cases of SARS reported, 461 of which resulted in death. Now, my Math 33 education hardly qualifies me to do long division without adult supervision, but with a little determination, I figured out that these numbers add up to a whopping death toll of seven per cent. If we're going to treat SARS as a potential pandemic like we're told we must, we can take just the possible number of cases throughout the world, divide it by the world's population, and end up with a decimal-point-followed-by-way-too-many-zeros-per-cent rate of infection. Hell, in Toronto alone, 22 SARS-related deaths in a population of almost five million hardly even constitutes an epidemic. And really, all anybody really had to do was phone a friend in

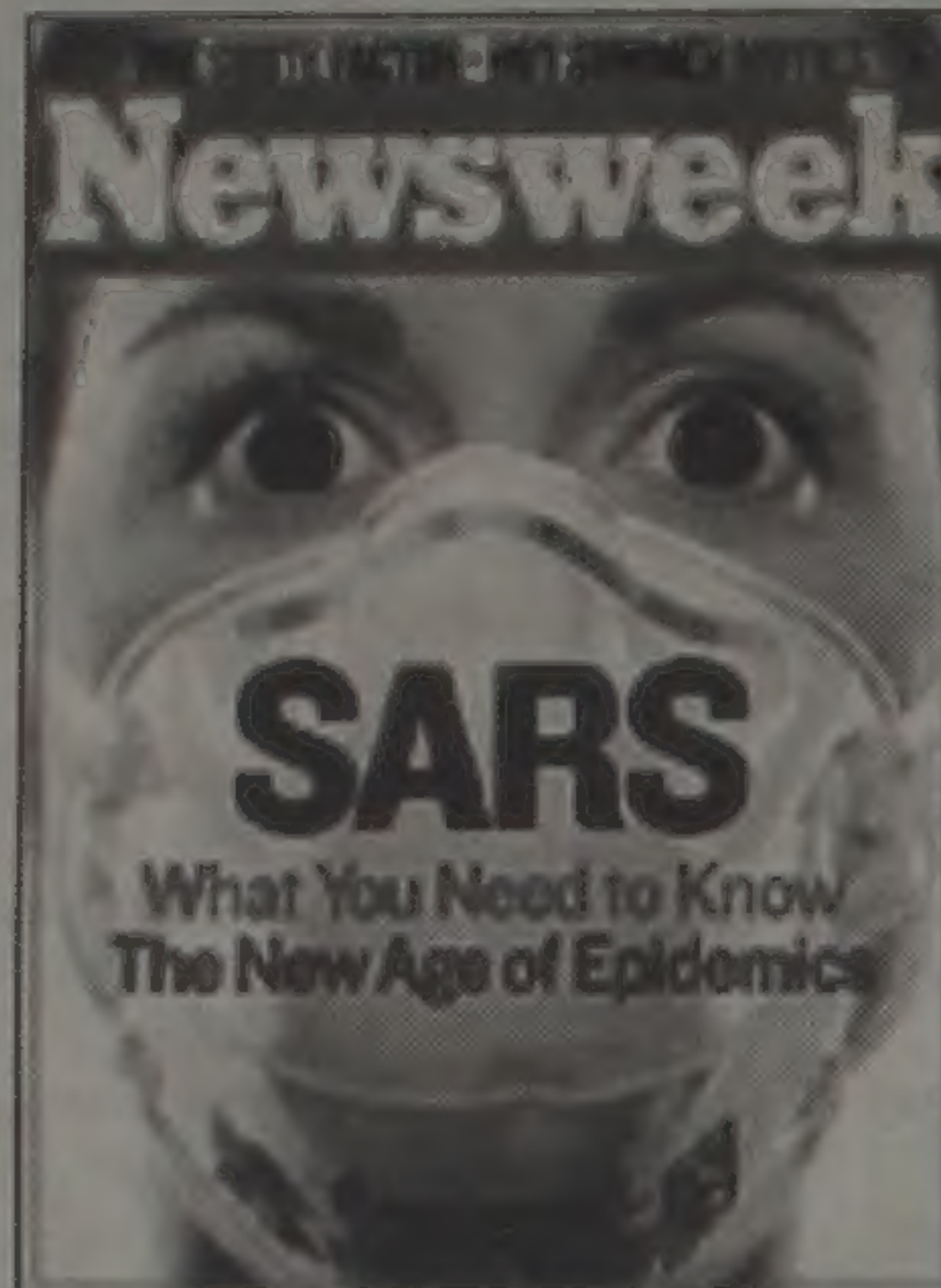
Toronto to find out that the city was not exactly in the grip of widespread panic, as was being reported throughout the country.

Scary? Not really. In fact, I'm pretty sure we could find a few more sinister things to worry about. Like tuberculosis, for example; it kills two million people a year. The same number of people die every year of

AIDS. I dare say you're more likely to have a lottery winner drive a bus through your living room wall than get hit by lightning than contract SARS in Canada. Okay, okay, maybe my imagination is causing me to exaggerate, but you get the point. And now that SARS coverage seems to finally be on the wane, it begs an important question: why, of all the actual horrors in this world, was SARS selected as the subject of a two-month media frenzy?

Well, a simple explanation is that big

SEE PAGE 8



thing we could all worry irrationally about, right? You know: something severe, something acute. Something that comes equipped with a memorable acronym.

SARS! Holy fucking smokes! Buy a surgical mask! Avoid public places! And for the love of God, *don't touch anybody* or the SARS'll getcha! Over the past two months, the world has suddenly found itself awash in what the media is calling a potentially devastating illness of pandemic proportions. SARS, for the benefit of those of you who don't read newspapers or

who thinks they might have come into contact with SARS to seek medical attention and quarantine themselves immediately. In the papers, a potential SARS outbreak was likened to the 1918 influenza pandemic that killed 20 to 40 million people worldwide. For decades, scientists have been predicting the emergence of a "superplague" of some kind—could this be it? SARS is mysterious, scary and it's going to kill us all unless we board up our houses and stop breathing. Oh, please.

The main problem with this media

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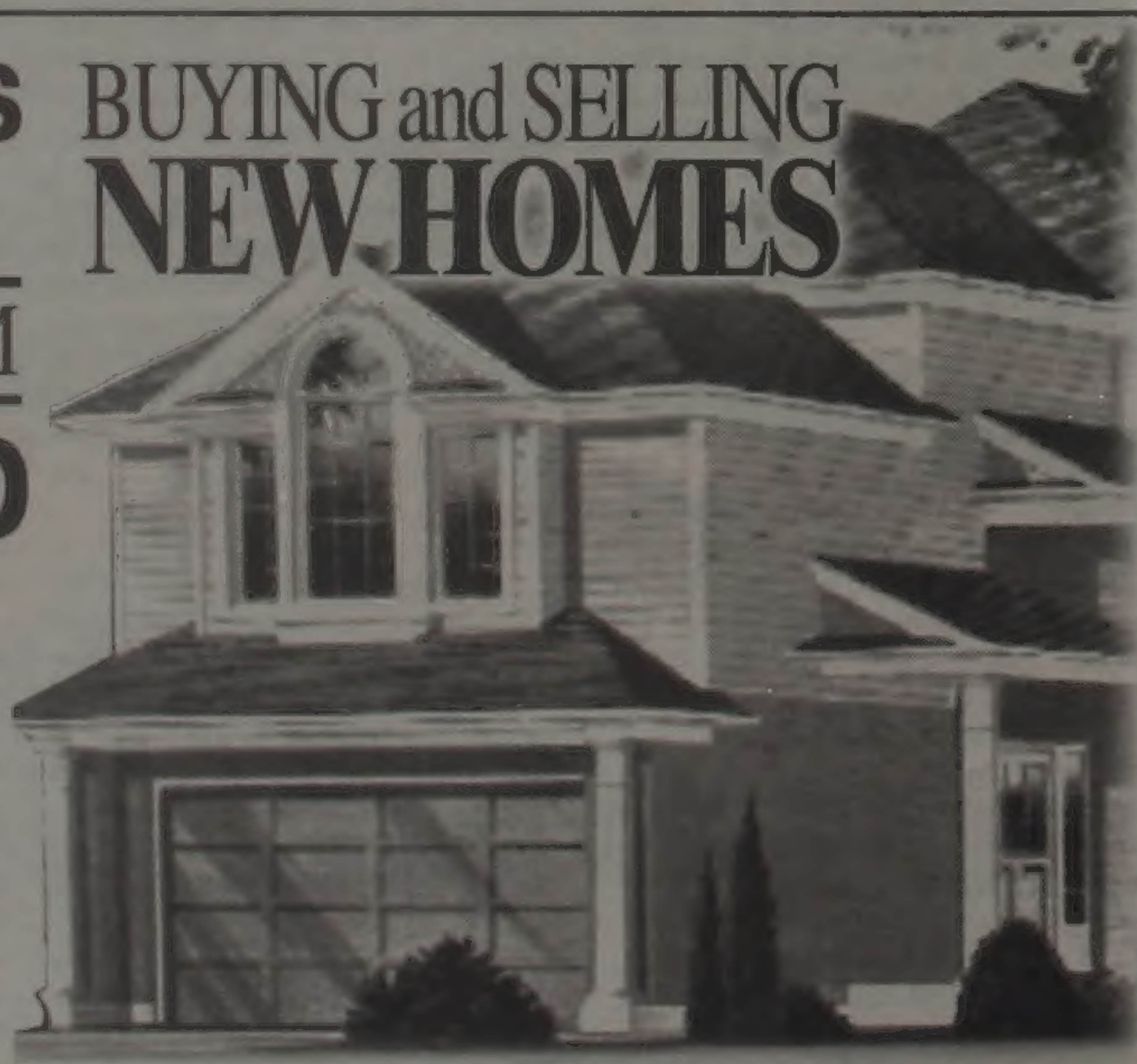
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EDUCATION

DeBeers goggles

EDMONTON—Diamonds are the University of Alberta's best friend. Well, maybe they're not best buds, considering the depth of the heavy corporate footprint on campus, but the U of A and diamond giant DeBeers are certainly at least pals these days after the school's board of governors accepted a controversial \$100,000 donation from the company. To reward that generosity, the university will name a newly-designated diamond lab in the Earth Sciences Building the DeBeers Centre for Diamond Research.

"The diamond industry is growing in Canada and becoming a major resource," Brian Jones, chairman of the U of A's earth and atmospheric sciences department, said to the *Edmonton Journal* after the board made its decision behind closed doors last Friday. "But diamonds remain a mystery to us. Very few Canadian universities have done much research on them. This gives us a chance to be leaders in the field."

The DeBeers Centre will be used to research diamond exploration in northern Alberta and the Northwest Territories. It'll be run by professor Thomas Stachel, who sits in the U of A's new Canada Research Chair on Diamonds.

While there's no denying the importance of the burgeoning diamond industry to the Canadian economy—annual production could surge to roughly \$1.6 billion by 2007, the federal government predicts—the U of A Students' Union fought against the DeBeers donation. Citing a pair of class action lawsuits filed against DeBeers in the U.S., one just last month, the SU was concerned about DeBeers allegedly profiting off the injustices of apartheid in South Africa and being implicated in "the forcible displacement of indigenous people in Botswana as recently as November 2002," said former SU president Mike Hudema, whose one-year term ended on April 30. The U of A shouldn't name a lab after the company, he argued, "unless and until DeBeers cleans up its corporate behaviour."

DeBeers has also been accused of messy behaviour a lot closer to home than Africa. The company's proposed Snap Lake diamond mine about 220 kilometres northeast of Yellowknife was criticized at environmental hearings last week because of its expected impact on the migration of the Bathurst caribou herd. NWT government biologist Anne Gunn said, "It doesn't take much interruption to foraging time for there to be an effect on an individual cow's probability of being pregnant," noting that the 350,000 caribou of the Bathurst herd are integral to the lifestyles of thousands of nearby aboriginals. The mine, part of a so-called "wall of development" in the region, could also hurt local grizzly and wolverine populations.

If approved, the Snap Lake mine could produce 38 million carats of diamonds in 22 years, with each carat



worth more than \$100. Do that math—that's \$3.8 billion. Kinda makes the \$100,000 donation to U of A seem like pocket change. —DAN RUBINSTEIN

JUSTICE

Camera obscura

EDMONTON—When the RCMP set up video surveillance cameras on the streets of Kelowna last year to help fight crime, federal privacy commissioner George Radwanski launched a lawsuit in the B.C. Supreme Court demanding that the cameras be removed. "Video surveillance by the police in cities and towns is becoming something of a fad," he said. "It is a profound violation of our right to privacy, of our right to go about the streets and public places of our cities and towns without being under the systematic observation of the police."

Edmonton police, however, aren't convinced video surveillance is that troublesome. After polling merchants and passersby in Old Strathcona, they've decided to go ahead with a pilot project this summer: several cameras will be set up along Whyte Avenue to monitor crowds on Canada Day and during the Fringe Festival in August. According to spokesperson Wes Bellmore, police haven't decided whether they want the cameras to be permanent fixtures. Although 49 per cent of the 563 individuals polled opposed year-round monitoring, 60 per cent were okay with the cameras recording the strip on July 1 and during the Fringe. And the Old Strathcona Business Association is onside as well. "Our mandate is to make this a safe and comfortable place," executive director Shirley Lowe told the *Edmonton Journal*. "And if this works, then great. If it works positively, then we'll support it forever." —DAN RUBINSTEIN

Josef K., meet Mahmoud J.

TORONTO—If all goes well this week, Egyptian immigrant Mahmoud Jaballah may finally see the light of day after serv-

ing 22 months of solitary confinement in a Toronto jail—all without being told what he was charged with.

According to a recent article in the *Montreal Muslim News*, Jaballah and his family are waiting for Federal Court Justice Andrew MacKay to deliver a decision sometime this week, which many expect will call for Jaballah's release from the Metro West Detention Centre in northwest Toronto.

Jaballah, a Canadian citizen since 1996 and a retired schoolteacher with a history of political dissidence in his native Egypt, was first arrested in March 1999 under a CSIS security certificate that flagged him as a possible "risk to national security" and called for his deportation. Under this certificate, the detainee is not permitted to know the case against him, and the core of the case is kept secret for national security reasons, leaving an attorney with little or no evidence to cross-examine. After seven months of detainment, Federal Court Justice Bud Cullen threw the case out, citing a total lack of evidence on CSIS's part and even suggesting that CSIS agents were committing perjury.

Jaballah was free, but that didn't last very long. Unsatisfied by Justice Cullen's decision, CSIS arrested Jaballah again in August 2001 under the same charges as before, hoping for a more favourable outcome. The trial, however, was stayed until MacKay was confident that Jaballah would not be killed if he were sent back to Egypt. In February 2002, having received no such assurance from the Egyptian government, MacKay stated that he would review the case and return a decision. Fourteen months later, Jaballah is still waiting in jail.

Sadly, Jaballah's case is not an isolated one. According to the same article, Muhammad Mahjoub, Hassan Almrei and Mohamed Harkat are all being held without charge on the same CSIS security certificates, facing potential deportation to countries where their lives would be in grave danger. Hey, who said it couldn't happen in Canada? —CHRIS BOUTET

POLITICS

PR pressure

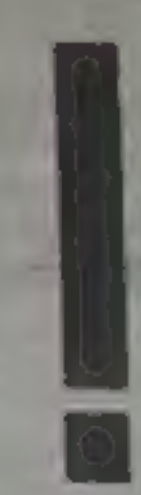
OTTAWA—The NDP's rallying cry for proportional representation is continuing to unite Canada's left and right against the Liberal centrists.

Last week, fully backed by new leader Jack Layton, Saskatchewan NDP MP Lorne Nystrom reintroduced his campaign to bring forth a private member's bill proposing that parliament adopt a system of proportional representation—that is, seats would be awarded in parliament based on popular vote, not the riding system.

Fair Vote Canada, the national lobby group pushing for PR, has already backed the NDP. Fair Vote is far from a leftist organization; while its board includes Nystrom and former NDP leader Ed Broadbent, it also includes former Brian Mulroney chief of staff Hugh Segal, former Quebec Liberal leader Claude Ryan and Alliance MP Ted White, who has been his party's linchpin of support for the PR move.

"The Canadian Alliance is an interesting case of how the winner-take-all system both rewards and penalizes a party," states Fair Vote's position paper. "In the 2000 federal election, the Alliance (like its predecessor, the Reform party) was over-represented in the West, but under-represented in Ontario, where it won 23 per cent of the vote but only two of the province's 103 seats. Because of this, it remains stigmatized as a 'western' party, incapable of appealing to voters outside of its home region."

Fair Vote's board is already pushing new Quebec Premier Jean Charest to adopt PR measures in time for the next provincial election. Moving Quebec's *Assemblée Nationale* to a PR system was one of Charest's campaign promises during the 2003 election campaign. Ironically, Charest's Liberals won 61 per cent of the seats with just 46 per cent of the popular vote. —STEVEN SANDOR



By LISA GREGOIRE

Entering the ATM-osphere

I was at Blues on Whyte with friends recently. After counting my meager cash supply at the door, I lamented not visiting the bank before arriving. A bouncer pointed to the no-name bank machine next to him and suggested I insert my card there. I eschew private bank machines. I'd rather walk 10 blocks out of my way to avoid giving the vultures who own them my loonies and toonies in service charges. So I asked Mr. Muscle: Doesn't the bar profit from transactions? "No," he said. As a matter of fact, bars, stores and other venues *do* make money off private cash machines "green fees," and I told him so. He conceded, saying he thought they made a quarter off each withdrawal. How swell, I replied, to put the machine right there near the booze and the VLTs.

Last week, the Financial Consumer Agency of Canada reported a huge increase in complaints about financial service fees in the first quarter of 2003—1,146 from January to March 2003, up from 104 in the previous three months. Most of them concerned so-called "convenience" fees which banks charge non-clients who use their machines. Since banking deregulation in 1996 and the subsequent proliferation of "white label" cash machines, those fees have grown like chickweed. White labels now run about one-third of the country's 36,000 ATMs. When you withdraw money from an independent machine, you pay a fee to the company that owns it, a fee to your bank to process it and often a fee to the venue—for instance, a bar or bingo hall. That can mean anywhere from \$1.50 to \$5.50 in bank charges. (Go to www.fcac-acfc.gc.ca and click on "consumer update" for details.)

Last November, the Ottawa-based Public Interest Advocacy Centre demanded that the federal government set limits on bank service charges and encouraged consumers to boycott the no-names. The banks naturally pooh-poohed regulations, arguing that as long as machines warn customers about the charges on-screen, people can still make informed choices. Though it pains me to say so, I agree.

In 2001, Canadians engaged in 2.2 billion debit-card transactions—an average of 71 per second—making us the biggest electronic spenders in the world. Just think of the money we're forking over in service charges. I happen to consider it immoral—and think it ought to be illegal—to put cash machines where vulnerable drunks and gamblers have easy access, but morals have nothing to do with capitalism. And as long as we have choices, it's hard to blame anyone when we make bad ones. ☎

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Media Jungle

Continued from page 6

media are notoriously lazy: when every other media source is giving one issue total blanket coverage, it's much easier to grab a surfboard and ride the wave than to try to find something else to report on. Moreover, if one news source isn't paying as much attention to an issue as their counterparts, they appear scooped, out of the loop and they have to worry about losing business. At the same time, however, I don't think the blame for any media scare campaign can be laid entirely at the feet of the media itself. After all, running a newspaper is a business, and its business is to cater to the interests of a demographic. And hey, if people want to read about SARS and how deadly it is, then dammit, that's what you're going to get—whatever it takes to sell more papers.

So why did we want to hear about SARS? To answer that, I turn to, of all people, Stephen King. In 1980, King wrote *Danse Macabre*, a surprisingly

pertinent work of nonfiction on the nature of and need for horror in popular culture. The exact quote I've long since forgotten, having read the book back in my youth when I thought King was just about the greatest novelist of all time, but the thrust of his argument was this: human beings live on distraction and horror is never more popular in film and in print than when the world is itself a little scarier than usual. Put simply, King wrote, people would rather be gripped by the fear of the irrational than the fear of reality. It helps us feel more in control.

When the U.S. first announced that they would be invading Iraq, they distracted the American people with a warning to be prepared for biochemical attacks. And instead of worrying about the validity of the campaign in general or its consequences, people were packing Wal-Marts in a fury, snapping up duct tape and plastic and sealing themselves up in their homes. Following the attacks on the WTC and the Pentagon, the much more real fear and confusion was displaced by a few

random and terrifying anthrax mailouts. Be calm but alert. Anthrax could strike anywhere.

And today, when it seems that the United States has finally completely lost its shit and has started striding around the world like a drunken colossus, pushing us farther and farther toward what might turn out to be an unprecedented global disaster, when an unwarranted "war" in Iraq is threatening to turn the Middle East into a destabilized powderkeg of fanaticism and hatred for North America in general, doesn't having a little SARS pandemic to worry about make things much more manageable for our fragile collective psyche?

Now SARS finally seems to be "under control," we're told, and even though it's beginning to loosen its deathgrip on the headlines of Canada's papers, this is not the time to let down our guard. Just remember: once the snow melts and the mosquitoes come out, we're all going to die of West Nile virus. After all, the world is still a scary place. ▀

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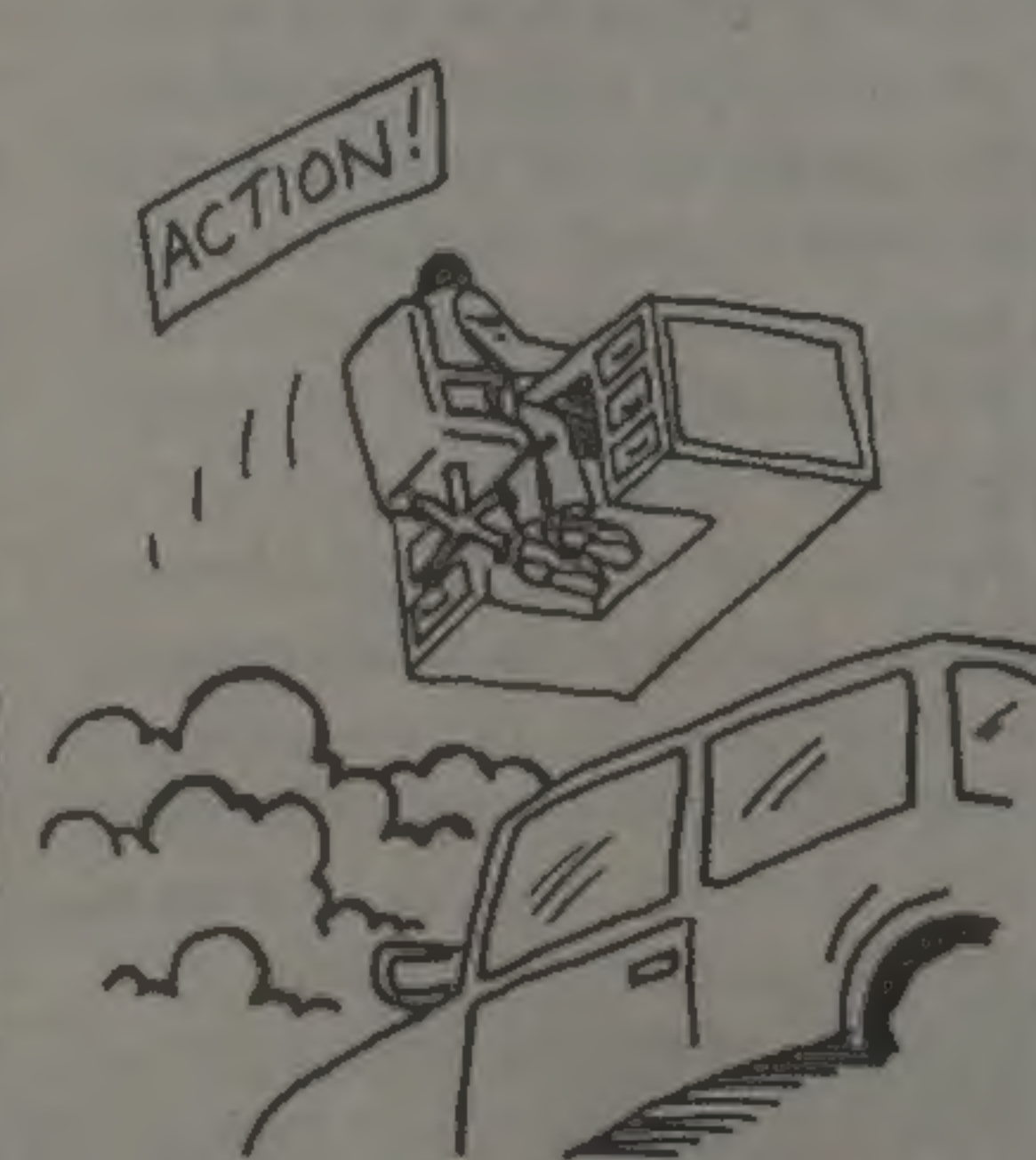
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three dollar bill

By RICHARD BURNETT

Shifting sands

If I weren't a journalist, I'd be an Egyptologist. That's because both jobs require you to bring to life the lives and stories of ordinary human beings leading extraordinary lives—the only difference is one of time, culture and geography.

One of my favourite stories from ancient Egypt lies beneath the crumbling Sixth Dynasty pyramid of King Unas (who ruled Egypt from 2367 to 2347 B.C.) in the sandblasted necropolis of Saqqara. I learned after visiting his tomb some years ago that beneath the causeway to the pyramid lies the Old Kingdom tomb of Nianknum and Khnumhotep, gay manicurists in the palace of King Nuserre of the Fifth Dynasty, whose bas reliefs depict what surely is the world's first recorded adult homo love story.

Today, in the land Egyptian dictator Hosni Mubarak rules like a pharaoh, modern-day Nianknums and Khnumhoteps are routinely persecuted by Mubarak's henchmen in an attempt to appease Islamic fundamentalists. In March, for instance, 21 of the 52 suspected gay men arrested at Cairo's floating *Queen Boat* disco on the river Nile in May 2001 were sentenced to three years

of hard labour. Another 14 men were sentenced to jail on April 18 after Egyptian police bugged the phone line of one of the defendants. And on February 17, the Heliopolis Court of Misdemeanors upheld a 15-month penal sentence against Wissam Toufic Abyad, a 26-year-old Lebanese citizen arrested in January for arranging to meet another man via the gay personals at gaydar.com.

So I tracked down Wissam's American boyfriend "John" (he prefers to use a pseudonym for reasons of personal security). "I met Wissam over the Internet two years ago and we've been together ever since," says John, who has lived in Cairo since 1995.

Wissam graduated at the top of his class at the Arab Academy of Science and Technology University in Cairo but the onetime golden boy was smeared in the Egyptian press following his arrest in January. "The media made up stories he was selling naked pictures over the Internet," John says. "Police undressed him to see if he had a penis because they said he must be a girl if he was attracted to men. One cop told Wissam, 'Just because you're in prison does not mean you're going to play out all your fantasies.'"

John now visits Wissam, who's currently locked up in a Cairo jail for foreigners, with Wissam's mother every other week. "She is pretty supportive," he says, "though I don't know if she is supportive of his sexuality. She lives in Cairo, she's Egyptian and has been ostracized by her whole family."

Amnesty International has adopted Wissam as a prisoner of conscience, but that's had absolutely no effect on Egypt. On April 25, Egypt—along with Saudi Arabia, Libya, Malaysia and Pakistan (where political leader Ali Mohammed

Maher was outed in the April 18 edition of the *Friday Times*)—successfully lobbied the United Nations Commission on Human Rights to delay a historic vote enshrining the civil rights of gays and lesbians worldwide until next year.

While Canada co-sponsored Brazil's landmark pro-gay "Human Rights and Sexual Orientation" resolution, the Vatican and the Organization of Islamic Conference successfully lobbied against it. Then the United States, which gave its war-on-terrorism ally Egypt \$200 million (U.S.) in the Bush administration's \$70 billion war budget, said it would abstain from any vote. That action, of course, effectively condones the continued imprisonment of gays in Egypt.

In Cairo, meanwhile, John and several other ex-pats now organize discreet meetings to support gay men arrested by Egyptian police. "There's a Canadian woman helping out who does human rights therapy for victims of torture and abuse," John says. (Just then, I hear Scott Long of the U.S.-based International Gay and Lesbian Human Rights Commission tell me hello in the background as he arrives in John's Cairo home.)

John hopes the Egyptian Supreme Court will suspend Wissam's sentence at a May 19 hearing. Throughout Cairo, meanwhile, John sighs, "People are scared to death. They're scared to death to be in their own apartments. Rumours police are listening in on phone calls has made everybody afraid. People used to have a relaxed, open life here just four years ago, going to bars and parties, cruising and talking in the streets. Now you don't see anybody anywhere. Everyone's in hiding. My view of the country and my life here has changed completely." ☐



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The China syndrome

How a "super-rational" Westerner came to embrace Traditional Chinese Medicine

By KELLEY ABERCROMBIE

There's a movement afoot in Alberta to establish professional standards and credentials amongst practitioners of Traditional Chinese Medicine. With the provincial Health Professions Act (HPA) replacing the Health Disciplines Act, professions like TCM can now take an important step toward legitimacy. If they're successful, it would be the most significant victory for alternative healthcare in Canada since midwives regained the right to practice in 1998.

The HPA is essentially a legislative attempt to set up a framework for self-regulation amongst all healthcare providers (while protecting the public at the same time). By the end of 2004 or early 2005, there will be colleges governing all of the nearly 30 healthcare professions in Alberta: naturopathic, chiropractic, herbalists, and so on. TCM is presently not a regulated profession in the province, but a meeting on May 13 between a TCM committee

and Alberta Health officials could start the ball rolling towards a regulatory TCM college which would also include acupuncture.

Of course, if I'd heard this news last year, it would have meant very little to me. Like most people born and raised in Edmonton, my experiences with the world of healthcare had been limited to conventional doctors' offices, hospital waiting rooms and preconceived notions about what it means to be healthy and what it means to be sick. After all, this is obvious and straightforward stuff, right? Nobody—least of all the old me—questions these basic assumptions about illness when they're burning up with a temperature, bleeding profusely or covered with nasty pustules.

But what about wellness? Is that tired-looking guy on the bus with a complexion like the inside of a teapot as healthy as the bouncing, rosy-cheeked passenger next to him? Obviously not. Yet according to the model of health most of us have been taught, both are healthy if neither displays obvious symptoms of disease. Wellness, on the other hand, is a little harder to quantify; it's traditionally defined simply as the absence of pathogens or injuries.

But how do we describe what it means to be truly well? True, we can discuss a person's vitality in terms of their appearance ("So and so looks terrific") or their lifestyle ("Yeah, she runs four times a week and only eats organic"), but try moving beyond those simple observations and our language becomes woefully inadequate. How does one describe the huge spectrum from being disease-free to being *really* well in terms of maximizing our energy, vitality and joy?

Well, we don't—largely because Western medicine emphasizes the battle against injury and disease. Inroads and advancements in surgical procedures, uncovering the pathogenic and genetic origin of many diseases and figuring out the chemical relationships between organs and drugs have created an enormous corpus of knowledge that no one person can know entirely. Consequently, we rely increasingly on specialists with a very thorough understanding of a narrow and specific part or function of the body. The area affected is the area treated, and when the disease or injury disappears, we are pronounced "healthy" once again. But are we?

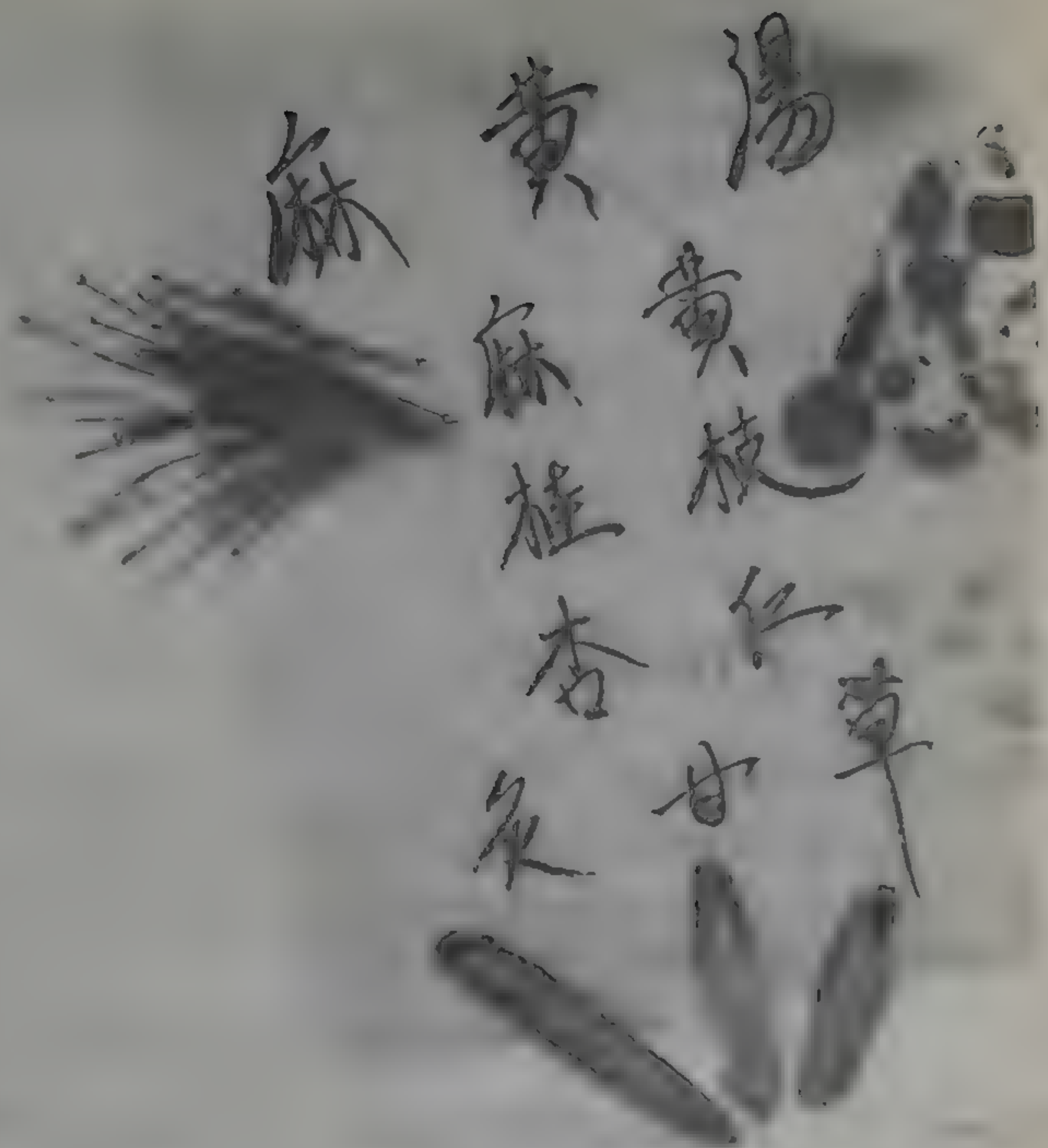
A WHILE AGO, I had the distinctly unpleasant experience of becoming sick. It really sucked. It was difficult to get a correct diagnosis

because of the long waiting periods to see specialists. When I finally did get in to see them and submitted myself to their batteries of tests, that's when the ordeal really began: antibiotics heaped on top of other medications, a very restricted diet and a body that

looked ravaged and gray.

I had a helicobacter infection, a nasty little critter that causes ulcerations throughout the digestive tract. It made my life a living hell, especially when I began to vomit

SEE PAGE 16



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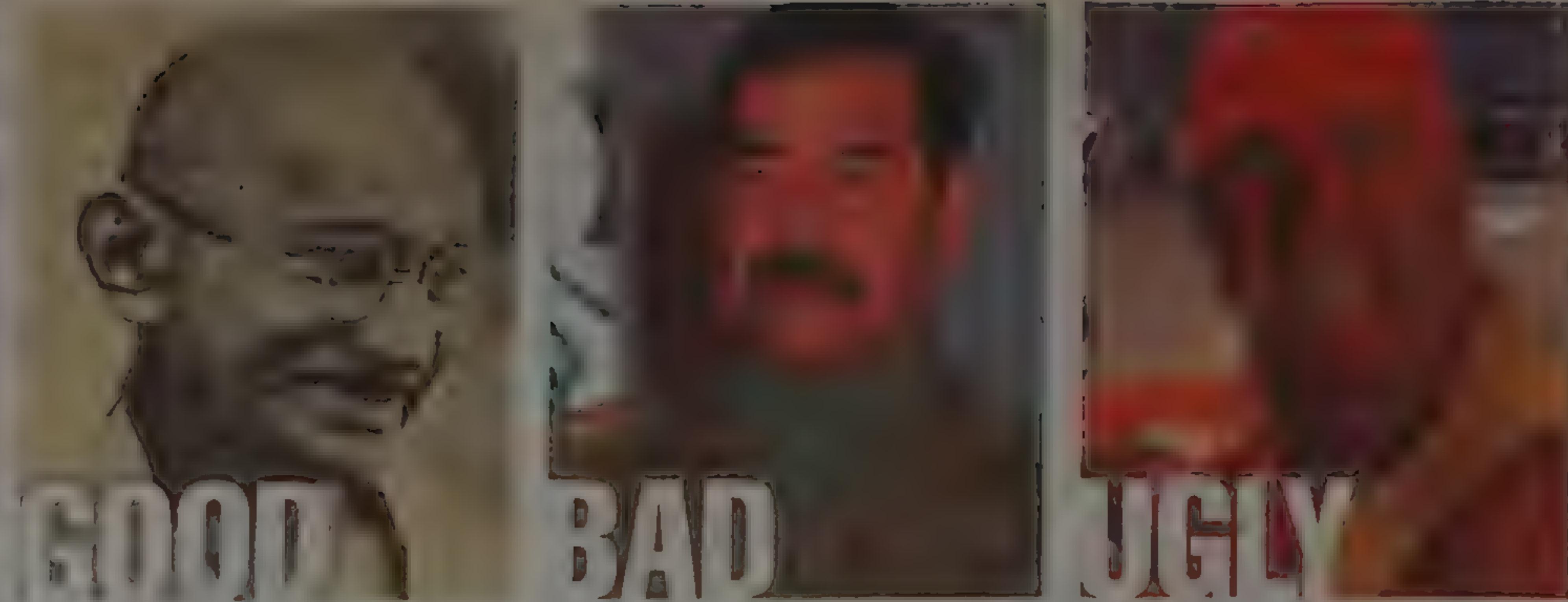
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'Stache panache

Is the moustache a sign of evil or a symbol of fearlessly fashionable good?

BY JULIANN WILDING

The fashionability of the humble moustache has certainly waxed and waned throughout history, leaving its wearers feeling confused, defeated and often ashamed of their choice to sport a hirsute upper lip. The moustache has been banned as many times as it has been celebrated, shunned as thoroughly as praised and mocked with as much fervour as it has been admired. (Okay, probably more so.) The majority of the world's most prominent evildoers have sported moustaches of one kind or another: Hitler, Stalin, Saddam Hussein, Osama bin Laden, Tojo, Ho Chi Minh. But a moustache doesn't necessarily disguise a nefarious nature: Confucius, Jesus, Gandhi, Martin Luther King, Albert Einstein, Salvador Dalí and Charlie Chaplin all wore the 'stache while doing cool things, creating wicked art and being holy. Plus, the moustache is a universal symbol of

virility, a stamp of rebellion, a sign of wisdom and maturity—and when worn just right, a blatant indication of high style.

In the early 1800s, the moustache was the tonsorial pride of every fashionable gentleman. These dapper dandies pampered their moustaches with hours of grooming, washing, combing, waxing and curling. "Kissing a man without a moustache," went a common adage of the day, "is like eating an egg without salt," and the prominence of the

STYLE

'stache even spurred the 1830 invention of a special teacup—dubbed, ingeniously, "the moustache cup"—which prevented steam from making the moustache soggy.

The advent of cinema provided another boost for the bushy: the inventor of the first motion picture camera, Louis Lumière, sported a 'stache, and his 1896 one-reel film *New York: Broadway at Union Square* shows off eight moustaches in 30 seconds of documentary footage. Chaplin's little hair square was an important element of his onscreen character, though the brush style was ruined when Hitler stole Chap-

lin's steez and wore the blunt little *schickelgrüber* with enough fury to make it synonymous with "source of all evil." When the clean-cut, Goody Two-Shoes '50s came along, the moustache was hidden from national view, but thanks to Western films, the rugged appeal of the hairy lip retained a certain outlaw status and became a universal symbol for the romantic antihero. Yeah!

Social change has since inspired a love-hate relationship with facial hair, and through cops, clowns, bad celebrities and porn stars the moustache became a parody of itself, resulting in years of torment and mockery for those daring to bear hair until Tom Selleck and Burt Reynolds rode to the rescue. Rarely has anyone worn the 'stache with such boundless grandeur, such aplomb, such seductive prominence as these two men. The moustache and everyone who loves it have these two heroes to thank.

TODAY, A MOUSTACHE is a sexy option for the gentleman who cares about his appearance but, truth be told, it's not for everyone. Only certain men can rock the 'stache with the attitude it deserves, and only a small subset of those have the ability to grow a thick plume of hair capable of withstanding the scrutiny a good moustache will receive. If the hair growth is patchy, pubescent or pale the result is silly and embarrassing for the onlooker and the wearer alike. If the moustache is connected to a freestanding goatee its impact is only diminished by the dorkiness of this hopeless '90s trend. Likewise, moustaches paired with overly manicured, sharply shaped slices of sideburn and beard not only require a ridiculous amount of upkeep, but are really only suitable for popstars who know they're on the way out.

Otherwise, many different variations on the 'stache have a lot of potential: the dirty Latin or pencil 'stache (for the ironic dirtbag in all of you), the white-trash 'stache (for the ridiculously handsome or most overtly sexual manly man), the handlebar, the postmodern Pink Panther, the limey (which is a good Albertan look), or the Fu Manchu. Forget about the cheese factor brought on by Hulk Hogan and Lanny McDonald—guys, it's time to take back what's yours. Are you man enough? ☺

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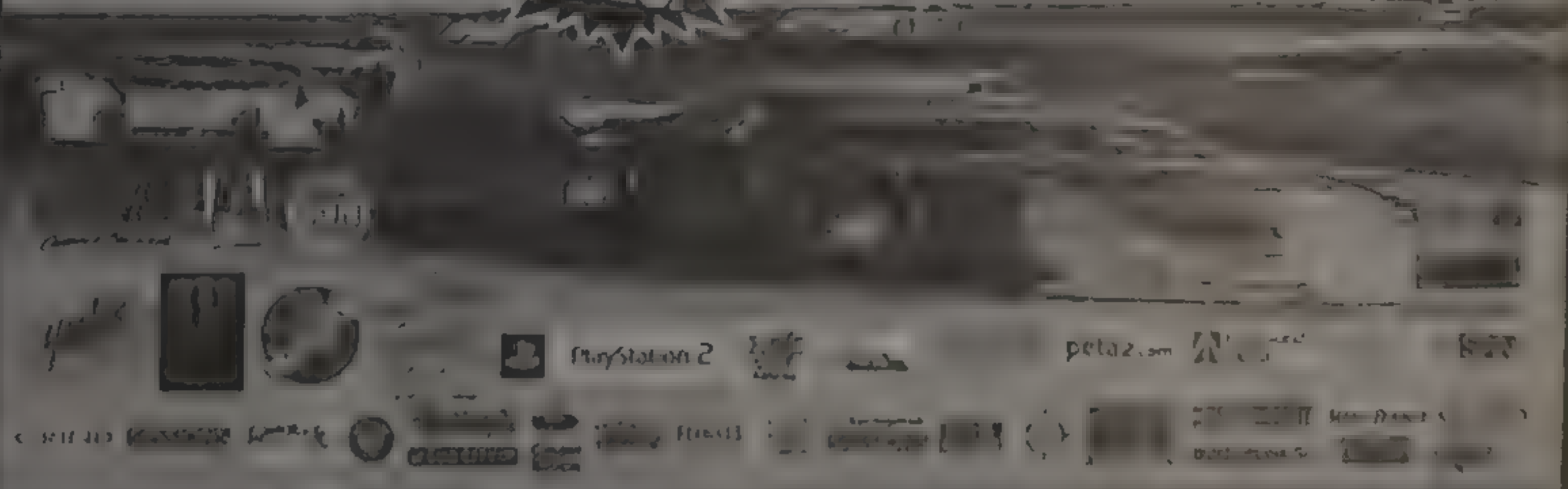
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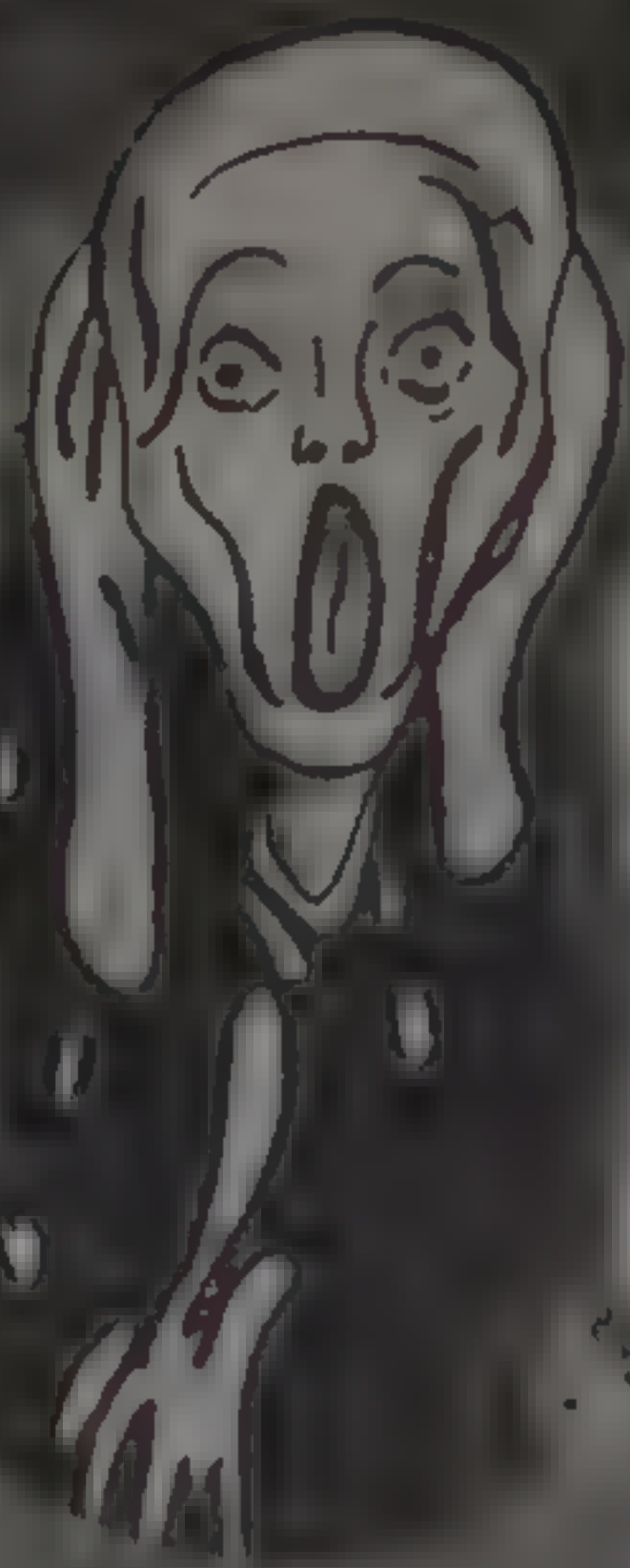
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Wake me up before you logo

Pattern Recognition has William Gibson's trademark humour and offbeat thrills

By BARRY HAMMOND

I've always said that William Gibson doesn't write science fiction so much as write about industrial espionage and fashion. This has never been more true than in his latest book, *Pattern Recognition*, which actually takes place in the present instead of the future. Gibson, in fact, may not even believe in extrapolating future worlds anymore. Quite early in the novel, he has one of his characters make the following speech: "Of course... we have no idea, now, of who or what the inhabitants of our future might be. In that sense, we have no future. Not in the sense that our grandparents had a future, or thought they did. Fully imagined cultural futures were the luxury of another day, one in which 'now' was of some greater duration. For us, of course, things can change so abruptly, so violently, so profoundly, that futures like our grandparents' have insufficient 'now' to stand on. We have no future because our present is too volatile.... We have only risk management. The spinning of the given moment's scenarios. Pattern recognition."

Pattern recognition is also the function of the book's main character, Cayce Pollard. She's a "cool-hunter," a person who identifies trends as they're emerging for marketing and advertising agencies. Her instincts are unerring—she's so sensitive to logos that certain overused icons, such as Tommy Hilfiger or the Michelin Man, make her ill. She's also allergic to fashion, having to dress in black, white or gray fabrics which have had all identifying labels removed and "that could have been worn, to a general lack of comment, during any year between

1945 and 2000."

Although she lives in New York, Cayce is in London flat-sitting for her friend Damien and getting over the disappearance of her father, a security expert who vanished the day the World Trade Center's twin towers were destroyed. She's also doing a logo viewing for Blue Ant, a multi-national agency run by Hubertus Bigend. Bigend is an internation-

BOOKS

al shark who "looks like Tom Cruise on a diet of virgins' blood and truffled chocolates," and although Cayce doesn't like or trust him, she finds him amusing.

Events begin to take a more sinister turn, however, when the apartment Cayce is staying at is broken into, her friend's computer is tampered with and she herself is menaced by the kind of toxic logos that few people other than her best friends and

Blue Ant. What makes Cayce even more uneasy is that Bigend wants to give her another job: tracking down the maker of "the footage."

THE FOOTAGE IS ANOTHER of Cayce's obsessions. It's a series of what are, so far, 135 mysterious, nonsequential, but seemingly-related fragments of a mysterious Internet film. To Cayce and some of her fellow fanatics, who discuss and analyze it on a website devoted to it, the footage has a stylistic perfection and a kind of unfolding meaning unlike anything she has ever seen. For Cayce, discovering what's behind the footage is almost a religious quest. Bigend, however, sees it as merely another clever, probably important marketing strategy he wants a piece of.

Cayce is similar to the heroine of Alfred Hitchcock thrillers such as *The 39 Steps* or *North By Northwest* where an innocent is set among the lions, and she never knows quite who to trust or who they may be working for. Like Hitchcock, Gibson revels both in offbeat but suspenseful set pieces and a kind of wry humor. I laughed more reading Gibson's dry, deadpan visual descriptions than in any of his previous books, but I also found *Pattern Recognition* more emotionally moving than some of his earlier work. He has a way of combining unorthodox iconic elements and strange textures to evoke everything from jet lag to profound grief that works almost subliminally.

The novel also features Gibson's typically wonderful array of interesting secondary characters such as a Slavic artist named Voytek and an ex-spy named Hobbs, both of whom collect vintage calculators the way others covet Fabergé eggs.

Gibson may not be exploring the future in this book, but his present is as strange, provocative, oracular and disturbing as any predicted world. ☉

PATTERN RECOGNITION

By William Gibson • G.P. Putnam's Sons
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Illness as metaphor

Getting sick and starting to hallucinate is all part of the travel experience

BY JOSEF BRAUN

I'm at this sprawling, 200-year-old hacienda in the middle of nowhere—or, to be more precise, somewhere in the vast, mist-enshrouded desert east of Mexico City and west of Veracruz. I came here having quite unofficially attached myself to a group of Mexicans taking a landscape photography workshop/field trip, though they've been gone since we checked in this morning, leaving me very much alone.

I've no idea what time it is. I've been weirdly sick since yesterday afternoon and sleeping since everybody left, flat on my back in a comically luxurious canopy bed, lying

TRAVEL

beneath a fleshy canopy of silk that begins to resemble an anus-like vortex if I let my current dementia run rampant. The ceilings are high, the walls scaled with chips of stone. Beyond the bed is a sunken sitting area with a trunk, TV and table for me to work at. There's a sculpture of a cowboy boot, a six-shooter and a deck of cards. This is easily the fanciest room I've ever rented in Mexico.

The surrounding landscape is eerily tranquil, save for an occasional truck or horse-drawn cart passing along the barely visible dirt road that brought us here and stretches out farther into the mist, which I imagine dissipates every now and then when the desert sun burns yellow holes through it. The landscape resembles some amorphous extension of my current state of consciousness—this is a slightly paranoid state I often arrive at when feeling ill and alone

in desolate surroundings. Like last year, when I was bed-ridden in a tiny room on the roof of a posada in San Cristobol where every wall had a window looking out onto nothing but passing clouds. I was certain the whole suite had detached from the building and was carrying me into the sky. (I confess the painkillers I was generously dosing myself with probably added to the whole vibe.)

Being ill and delusional abroad has been a rather frequent occurrence for me and, at the risk of sounding like an idiot, it's become a kind of valuable part of my travel experience. Don't get me wrong: I hate being sick. But I like eating whatever I want and keeping odd hours and what have you, and consequently Mexico in particular likes to stick me with a good bellyache or high fever or attack of *explosiones* to remind me of my body's limitations. I haven't been able to sleep much

since arriving in Mexico City last week and I've developed a sear-

ing cramp that slices through my guts every 10 minutes and keeps me from eating anything but salty broth.

BEING SICK when travelling always seems a drag until the worst is over and you get into the groove of being light-headed and accepting that you're only vaguely able to cope. Yesterday, Laura and I were strolling in a fashionable district when an old woman approached us, offering to check our blood pressure and heart rate for five pesos. Now, admittedly, Mexico is full of people selling everything from daytimers and nail files to alarm clocks for a few pesos, but this was just weird. Where did she get that ancient-looking stethoscope? Did she know how to use it? It was like she knew I was sick. It was too much like a sign, you know what I mean?

I had to get out of Mexico City. This time I was sure everything I was



eating and doing was perfectly normal—but the pollution was going to kill me. It hangs over the city like a yellowish-pinkish sword of Damocles and on my first morning here I went for a run and almost dropped on the pavement from coughing. I love Mexico City—the culture, people, variety, art, history and architecture—but it's a death trap. Everything that comes out of your body starts to change colour when you're there. Now that I'm in the country, despite the fact that it uncomfortably resembles heav-

en, I feel calmer. I'm a Canadian and space is unconditionally soothing to me. I just had my best sleep in weeks. I had an intense dream that Larry Fishburne became the new president of Cuba. Somehow it was comforting.

I'M PAINFULLY STIFF NOW and dry, but my tapeworm hasn't shifted in several minutes. I open the eight-foot-high wooden shutters and see that it's raining. I wonder if the group is stuck somewhere out there, their cars unable to manoeuvre in the mud. I

wonder if I've been abandoned, nothing to eat. The trucks no standing, I haven't seen or heard a soul in hours, not even an employee of the hacienda. The silence is dreadful and terrifying. Thunder across the plane, which of course emphasizes the silence. This feels less real by the moment. When we drove here, it was like it just fested out of the mist and sand, a haze like a ghost. But in my dizzy hunger and isolation, it feels like it's me who's the ghost. ☹

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Chinese medicine

Continued from page 11

blood. The inflammation of my stomach lining made me constantly nauseous and I derived no energy from my food. The magnitude of the infection made me chronically tired and the side effects of my medicine made me fat, puffy and gave my eyes and skin a sickly transparency. Clearly I had a body in crisis, even after the infection had been eradicated.

Everyone could see that I was stricken, even after I had supposedly recovered. I was still tired, sluggish, unmotivated and pasty. I knew that I was still unwell despite the feedback I was getting from my doctors. Unsure how to escape this limbo in which I was neither sick nor explosively healthy, I started my own investigation and found what's popularly called "alternative medicine." There are some charlatans and freaks in this world, but there are also some outstanding healers who gave me back my quality of life.

JUST A FEW MONTHS AGO, when anyone mentioned Traditional Chinese Medicine to me, it conjured up images of a mysterious man with a Fu Manchu mustache standing behind a counter filled with mysterious-smelling jars full of dehydrated alien matter, or a wizard-like figure drilling steely pins into an unsuspecting pierced backside. But when I decided to check out a local doctor of TCM, my presumptions clashed with the intelligent, erudite and compassionate man I found before me. I was nervous and skeptical, so I drilled the poor chap about his credentials, his knowledge of Asian philosophy and, most of all, what he could do for me. I feel a bit ridiculous now, but at the time I was anxious to avoid being taken advantage of or misled in any way. And after dealing with so many medical specialists who reacted with annoyance whenever I made an effort to understand my illness, I refused to take the usual submissive role in this new doctor/patient relationship.

Surprisingly, my doctor encouraged my skepticism and desire to understand more. He recommended books about TCM and conversed openly about its strengths and weaknesses. He agreed that Western medicine has a lot to offer, that surgery is often necessary and that it has an advanced understanding of the chemical relationships between organs. But in terms of the electric component of that relationship, it recognizes its existence—

otherwise MRIs would not work—but hardly grasps the interconnected network of energy.

ESSENTIALLY, TCM REGARDS the body as a collection of energy that is "ruled" (for lack of a better word) by organs. These organs interact with each other in an attempt to create balance and homeostasis within the larger organism. Disease is caused by a breakdown of the body's ability to self-correct and put itself back into balance. Mental, emotional and spiritual disturbances can affect the equilibrium of the human being and cause physical symptoms. Similarly, physical stress and imbalance can affect one's mental and emotional well-being. The distinctions between these parts of the human experience are not compartmentalized and treated as if they operate separately.

This isn't exactly revolutionary news; I think everyone recognizes the detrimental effects stress can have on the body in terms of ulcers and heart disease. What blew my mind, however, was that while my doctor could tell me a lot about what was happening in my body, I would have to assume responsibility for confronting my emotional, spiritual and intellectual issues and healing them on my own.

AFTER JUST A COUPLE of acupuncture treatments, I started to notice a difference. I had more energy and craved more. Improving my eating habits and exercising vigorously became a bit easier. I felt less stuck. Other people noticed a difference in me as well. If they took the time to ask a few questions about my recovery, however, I invariably hit the wall. I like to think of it as the "flake alert"—they would assume looks of startled amazement as if to say, "Wow, you've *really* lost it!"

Yeah, I guess I used to come across as a super-rational person to people who are very scientific in their approach to everything. It's a bit disappointing to realize they think less of me, but the truth is that I'm still very much a rational thinker. I pursued a course of treatment in TCM—and it worked. The results speak for themselves. I only hope that someday all of the medical wisdom from all cultures can come together to form cohesive and multidisciplinary forms of treatment. There are thousands of years of wisdom within Western medicine and TCM and I can only imagine the vast canons of treatments within Indic cultures and aboriginal societies around the world. Perhaps it's about time they were investigated and embraced. ☐

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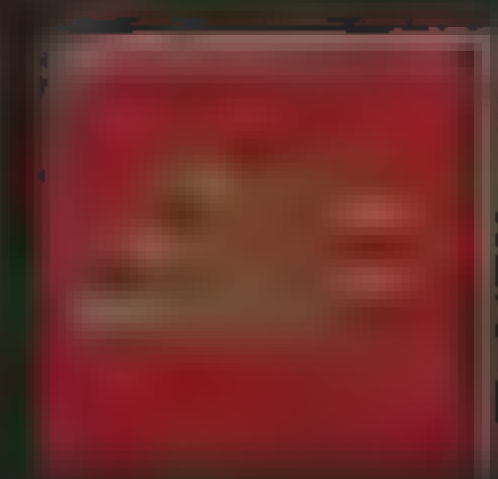


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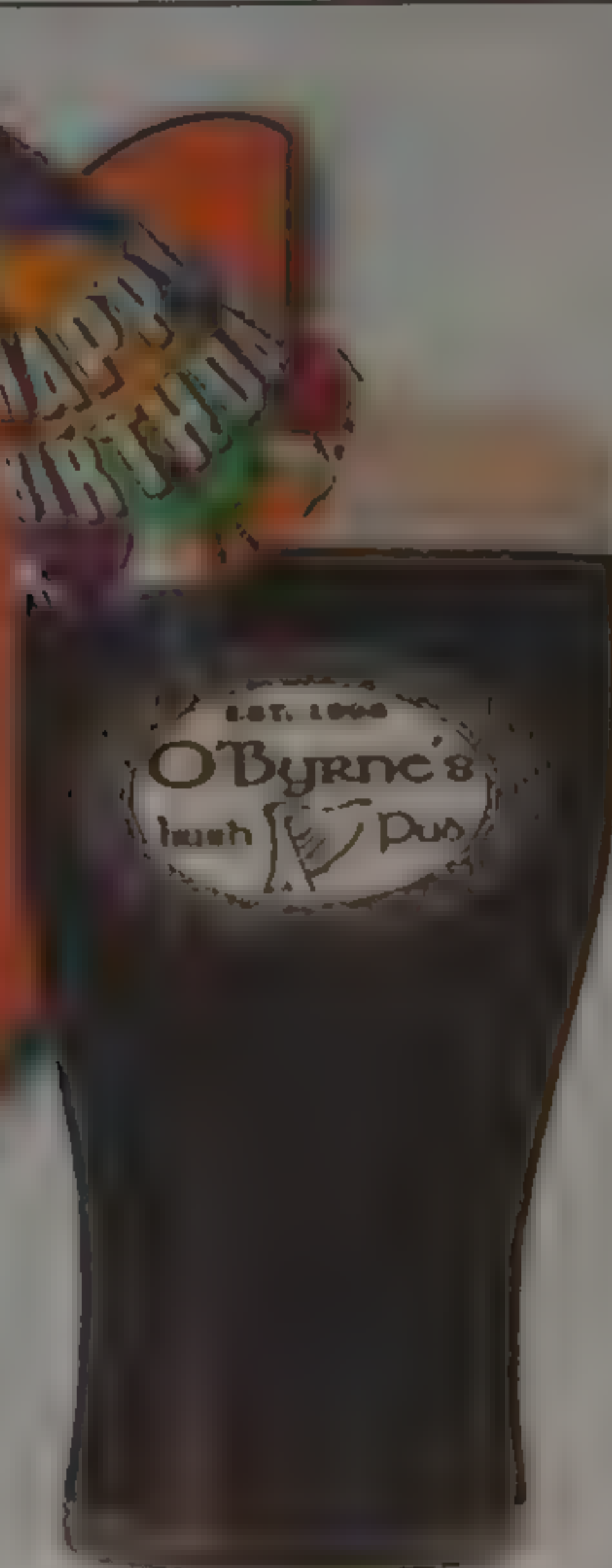
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BLACK BULL STEAK AND PIZZA

16642-109 Avenue • 489-3344

Suffice it to say, I love pizza. The trick is finding a place that turns out a pie I'll approve of. So I went to Black Bull Steak and Pizza. I like my pizza crusty, which mine was, and it was broiled until the cheese turned bubbly, brown and crunchy—a nice alternative to the more traditional stringy and gooey. And they have anchovies. But heed my advice: order some fresh tomatoes as a topping to combat the sodium overload. **Average Price: \$-\$\$** (Reviewed 03/21/02)

BRIT'S FISH AND CHIPS

6940-77 Street • 485-1797

Brit's boasts authentic fish and chips, Bass beer on tap and what my friend calls the nicest people she's met since leaving the Yukon and Alaska. I was amazed by the spread: two and a half pieces of tender haddock and too many chips/onion rings to finish. It's as though I've been teleported back to a roadside pub on a damp, foggy evening in the British autumn. You'll find traditional English fare as well as a complete take-out menu filled with yummy choices. **Average Price: \$** (Reviewed 09/26/02)

BRUNO'S ITALIAN RESTAURANT

9914-89 Avenue • 433-8161

There are times when a low-key meal can be very satisfying. That's exactly what I got when I went solo (mio) to Bruno's Italian Restaurant, a quaint little room just off 99 Street. The compact menu, which lists only about 15 items, contains many interesting and different options. I chose the penne puttanesca (only \$5.95), which has olives, garlic and hot peppers in a tomato sauce. It was fantastic: spicy and delicious and I

mopped up every last drop with the crusty bread that came with the meal. Food is the focus here. **Average Price: \$-\$\$** (Reviewed 05/09/02)

CALABASH CAFÉ

10630-124 Street • 414-6625

The Calabash Café on 124 Street does a damn decent job with their take on Caribbean cuisine. The tiny dining area features colourful purple and orange accents, West Indian art and a cozy little couch dropped right in the middle of the floor. Their menu is to the point with a handful of traditional dishes like jerk chicken, rotis (the goat and potato curry choice looked awfully good the night we visited), Jamaican patties and Escovitch fish (pan-fried snapper with sautéed onions and a hot pepper vinaigrette). The bottom line is that it makes your belly happy and when that's the case you needn't worry about anything else. **Average Price: \$-\$\$** (Reviewed 06/20/02)

CHURROS KING

10152-82 Avenue • 989-1083

Veterans of the Old Strathcona food scene have probably been wondering just exactly what was going on with the Churros King, the tiny Latino grill on Whyte Ave just east of Calgary Trail. Well, a seemingly simple plan to renovate the restaurant turned into a nightmare that dragged out for months, with the place's doors closed all the while. "I thought it was a joke when Dad called and said we finally had the permit," says Volkhart Caro. The beautiful touches throughout the expanded space are plucked right from the family's roots in Chile—the stucco archways, the lattice board across the ceiling with plastic grapes hanging down, the homemade kites hanging near the cash counter and the terra cotta-coloured roof tiles. They've added some wicked stuff to the menu, too, like pesco frito (deep-fried sole) and the mack daddy of all meat dishes, the Parrillas King, a barbecue for two served on a hot grill right at your

table, which would've been impossible in the old setup. It contains about a kilo of meat, including top sirloin beef, chorizo, chicken and pork, served with salad and *sopaipillas*, a Chilean bread for mopping up the goodies. **Average price: \$** (Reviewed 04/03/03)

DUNN'S FAMOUS DELI

4404 Calgary Trail North • 434-6415

I was in the mood for a decent sandwich and Dunn's—a Western arm of the original Montreal-based establishment that has been in operation for about 75 years—was looking good. The menu has a small selection of Jewish fare like latkes and blintzes, as well as some entrées and a lovely-sounding bagel and lox platter. And the price is right—everything is listed for about \$10. They are famous for those giant smoked meat sandwiches, and "quite tall" ones at that. At the very least I now know of another wicked spot for sandwiches. **Average Price: \$\$** (Reviewed 04/25/02)

EASTBOUND

11248-104 Avenue • 428-2448

I thoroughly enjoyed every part of my visit to Eastbound. The food fired me up—sushi-haters be damned. I have never seen such an impressive selection of sakes; they even offer sampler sets, which allow you to down small portions of four different varieties. With every dish, the presentation was top-notch. Eastbound is perhaps the most Westernized Japanese place I've ever been to, but food should be the first consideration anywhere you go. And I've got no beef at all with what the fish their kitchen cranks out. **Average Price: \$\$** (Reviewed 04/11/02)

FABIO'S PLACE

10625-51 Avenue • 434-5666

You remember Fabio, don't you? It came as no surprise that the clientele at Fabio's Place, on 51 Avenue by Southgate Mall, looked nothing like the long-haired Italian who graces the covers of cheesy paperbacks. Instead, I found a small group of local regulars eating pub food and drinking draft. The wings are great at Fabio's, and I haven't come across many good wing joints in Edmonton, so these ones surprised me. You have to love these little neighbourhood retreats where you can just pop in and talk bullshit with your fellow regulars over a game of stick, a draft and a meal. **Average Price: \$-\$\$** (Reviewed 05/16/02)

FIFE 'N' DEKEL

9114-51 Avenue • 436-9235

My views on apple pie have changed since I dropped by one of three Fife 'N' Dekel locations here in Edmonton—four, if you count the drive-thru on 99 Street. The café/deli makes a wicked version with sour cream in the filling and an exquisitely crunchy buttercrumb topping. This rich slice is easily the best apple pie I've ever had. Fife 'N' Dekel began selling only milkshakes, then added their famous pies; eventually the scope expanded to include a full array of lunch fare. Don't be surprised if the pies

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FOGG 'N' SUDS (Sherwood Park)

2100 Premier Way • 464-2537

The hook? Beer. Fogg 'N' Suds—located in the Best Western Hotel at Millennium Place—has about 140 brews on the menu from all over the world. The place is big, with lots of wood and copper/brass accents, a main room and a lounge for those in search of a cozier atmosphere. As for the food, typical roadhouse fare makes up the meat of the stuff available. The food was of good quality and the choice of ales, lagers and any other type of beer you can think of was tremendous. If you're stuck in "The Park," Fogg 'N' Suds will certainly do. **Average Price: \$-\$\$** (Reviewed 03/28/02)

GINI'S RESTAURANT

10706-142 Street • 451-1169

When I walked into Gini's, a small French establishment and 14-year veteran of the Edmonton dining scene, I was hoping for a nice place to enjoy a celebratory lunch. And Gini's was certainly it. The restaurant is classy, highlighted by white tablecloths, salmon-coloured walls and Monet reprints, and the waitstaff made my girlfriend and I feel right at home despite my embarrassingly casual wardrobe. The food is interesting and light. But make sure your threads are neatly pressed and try calling ahead, because there weren't many available tables in the place the day we dropped by. **Average Price: \$\$-\$\$\$** (Reviewed 03/07/02)

GRUB MED RISTORANTE

17 Fairway Drive • 436-1988

Not only is the food great and plentiful at Grub Med Ristorante, but this fine Greek establishment also provides live entertainment in the form of a kinky-haired and beautiful exotic belly dancer who works the room for about half an hour. We ordered Grub Med's *mezé* option: a sampling of a variety of Greek dishes that ranged from excellent apps to a delicious main course for \$21.95 per stooge. It didn't seem like much food was being brought out at the time, but all of us were stuffed by the end, and I think that says it all. **Average Price: \$\$-\$\$\$** (Reviewed 05/02/02)

HIGH VOLTAGE FOOD AND COFFEE BAR

10387-63 Ave • 437-3202

It's off the beaten path in the sense that you might not think to stop there—seeing as you're likely driving past it in a car. But High Voltage is a gem, serving the best assortment of donairs you'll find on the south side. Traditional Greek, blue cheese, jerk—they're just some of the styles on the menu, in addition to a wide assortment of cold cut sandwiches, Greek specialties and vegetarian fare like spanakopita or falafel. The Chicago gyros is a must. If you haven't eaten in a few days, order the high voltage size. **Average Price: \$** (Reviewed 03/20/03)

HONEST MUR'S BAR AND GRILL

8937-82 Avenue • 463-6397

This atmospheric Bonnie Doon pub is well worth seeking out—honest! The charm of this place is that everyone is welcome. Besides, the football paraphernalia tacked all over the walls is an

unmistakable tipoff that you're not going to have to grab a blazer out of the back of the car. Just the way I like it. I'm told that the burgers are all the rage at this joint. They even have a cafeteria-style hamburger on the menu. Honest Mur's also serves breakfast on the weekends and according to some friends of my friend Colin, it's a great spread. **Average Price: \$-\$\$** (Reviewed 12/12/02)

KRUA WILAI


9940-106 Street • 424-8308

In the downtown eatery Krua Wilai, I got to sample some of the better Thai food in icy Alberta. It was authentic indeed, though somewhat toned down in the spice department. Unlike we North Americans, Thais consider eating a group activity. No *à la carte* ordering or spacing out of courses here—in Thailand, you put all the dishes on the table at once and everyone enjoys. Krua Wilai offered me a true taste of Thailand. Sweet, sour, hot; it was wild. **Average Price: \$\$** (Reviewed 01/23/03)

THE MONGOLIE GRILL

10104-109 Street • 420-0037

The Mongolie Grill off Jasper Avenue will more than suffice when the barbarian in you requires sustenance. Head up to the raw buffet, take a bowl and load it up with whatever you fancy from a large variety of meats, seafood, veggies and sauces. A cook then takes it off your hands, weighs it and proceeds to prepare it for you before delivering it to your table a few minutes later. In terms of dollars and cents, you pay \$2.39 per 100 grams of raw ingredients, so each of our plates came to about \$12 and change. But beware: you're essentially



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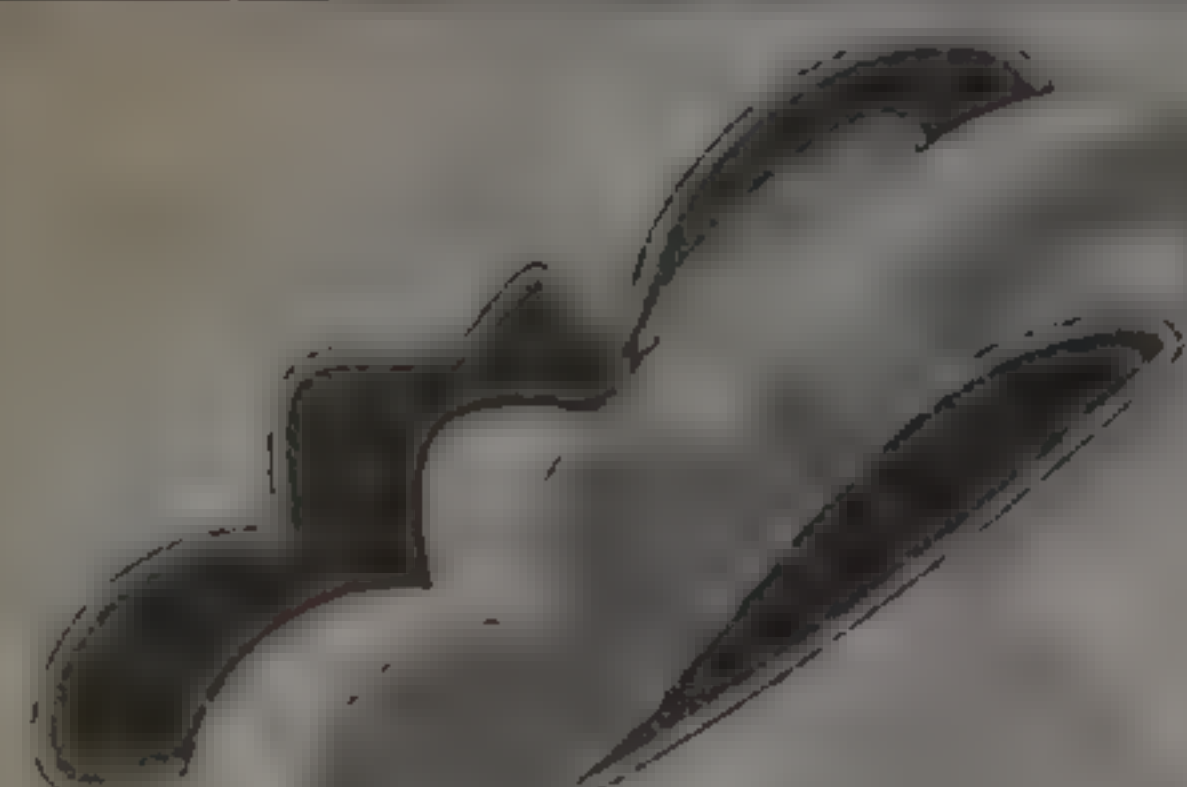
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MOTORAUNT

12406-66 Street • 477-8797

It took mere moments for my buddy and I to decide what we would select from Motoraut's tiny menu—the Monster Burger, two whole friggin' pounds of beef at a steep but seemingly reasonable price of \$13.95. Ever get one of those round loaves of bread that are about a foot in diameter? Well, that was the bun. As far as burgers go, the Monster is pretty standard: a charbroiled patty and ultra-fresh toppings. The Motoraut is a massive double-decker motor home complete with velvety red accents. It's truly a fun experience—one that people have apparently been enjoying for almost two full decades. **Average Price: \$\$\$** (Reviewed 08/01/02)

NINA'S RESTAURANT

10139-124 Street • 482-3531

Nina's measures up in the three departments most important to a restaurant's success: food, service and atmosphere. The room is intimate and classy with a piano to your right as you walk in the front door. I also like that they are situated on a corner off 124 Street that almost frames the establishment and allows it to stand out amid a stretch of shops and businesses. The food was impressive, but you get little for the price. Go to Nina's if you are interested in creative atmosphere and interesting dishes, not if your belly is really rumblin'. **Average Price: \$\$\$** (Reviewed 12/18/01)

PADMANADI

10626-97 Street • 428-8899

What's a hungry vegetarian to do? We drove into the belly of the beast—97 Street—and sauntered into the couple-month-old Padmanadi Vegetarian Restaurant ready for a surprise. Ordering was easy: we picked the dinner for four, an incredible deal at \$48. And that wee price tag hardly prepared us for the bounty of food that came our way. Everything was perfect. Padmanadi serves a wide range of Asian styles, concentrating on Indonesian and Taiwanese-accented dishes. It's completely vegan and moreover follows the Buddhist belief of eschewing all garlic and onion. Even without these so-called culinary essentials, the flavours were alive. **Average Price: \$\$** (Reviewed 01/16/03)

LA PIAZZA

10458B Whyte Avenue • 433-3512

I tend to make bad decisions. But I did make one good decision: I went to La Piazza on Whyte Ave to grab a quick bite. This clean, quaint café has been kickin' around for a couple of years now

but it seems like they are moving from a casual counter service to a more common sit-down service style. You'll find a full menu containing a list of your usual Italian goodies like bruschetta, focaccia sandwiches, pastas and thin-crust pizzas. But be forewarned: the café doesn't serve gelato in the winter. **Average Price: \$** (Reviewed 02/13/03)

PUB 1905

10171 Saskatchewan Drive • 431-1717

There's definitely a sporting flavour in Pub 1905 (the old Ritchie Mill restaurant). Yeah, they still have the old stone walls, but it's amazing how a few strategically placed hockey jerseys can change a restaurant's theme. And the mood is further lightened by pictures of Canadian celebrities (Michael J. Fox, Leslie Nielsen, John Candy and even a print of Rush's *Moving Pictures*) strewn across the walls. They may have changed over to a pub theme, but the food has flair. Despite the changeover, there's still a special on mussels. Our big bowl, done in a tasty coconut curry cream sauce, was delicious. They were large, plump suckers and the half-price deal of just \$5 was certainly okay with the woman and me. We also tried the black tiger prawns in Cajun butter, an appetizer-sized spinach salad and something called a gourmet stuffer, a huge baked potato topped with your choice of special sauce. **Average price: \$** (Reviewed 04/10/03)

RATT (ROOM AT THE TOP)

7th Floor, SUB (U of A) • 492-2153

Beautifully located on the top floor of the Students' Union Building, RATT offers a spectacular 270-degree view of the city. The menu offers the usual bar-friendly but student-priced choices, each under five bucks—chicken club sandwiches, veggie wraps and BLTs. With such friendly service and an affordably diverse menu, it's small wonder that RATT is a favourite not only with students but with professors seeking an up-close dose of true campus spirit as well. There are few better places to rekindle those old-time school stories or simply hang with your buddies as you munch on nachos, down a beer and enjoy a lordly view of the city below you. **Average Price: \$** (Reviewed 09/05/02)

RED OX INN

9420-91 St • 465-5727

You either know the Red Ox or you don't—and from my understanding, if you're an Edmontonian with any genuine love for food, you're fully aware of this gem tucked away in the residential south side neighbourhood near Gallagher Park. A superior food experience is sensual by its very nature and not only was my nose happy, but my eyes were likewise when my basil crusted lamb chops were delivered. After a good while, my plate was completely void of

any food. (Had I been home, I would've licked it for sure.) We sipped some more of the luxurious wine and eventually ordered something sweet—blueberry and white chocolate bread pudding with a warm *crème anglaise*. The food, the atmosphere, the well-timed service... all of it inspires awe in me, but what I think best sums up a place like the Red Ox Inn is the incredible attention to detail, from the finely-crafted side dishes to the lovely prints on the orange-shaded walls. **Average Price: \$\$\$\$** (Reviewed 03/27/03)

REMEDY

8631-109 Street • 433-3096

Remedy is relaxed, authentic and off the beaten path of Whyte Ave both in geography and style. You could booze it up if you like or get a coffee if you're content to keep it civil. A couple of pool tables upstairs offer some entertainment. And of course, they always have a bunch of tasty things to snack on. The menu board has just a handful of items, like chili (vegetarian, too), sandwiches, salads and small dishes like hummus. To have a versatile little haunt like Remedy in my neighbourhood—again, away from Whyte—is a large comfort. **Average Price: \$** (Reviewed 11/14/02)

RIVERSIDE BISTRO

1 Thornton Court (99 Street & Jasper Avenue) • 423-9999

Summer buzzes and glorious views aren't the only reasons to visit the Riverside. Situated inside of Thornton Court Hotel, the place has been in operation since the fall of 2001. There's an immediate upscale feel as you walk through the cozy lounge and into a spacious room with gold highlights, massive windows and nice wooden highbacked chairs. The food itself is a mix of the elegant and the casual and the clientele was similar to the menu—diverse. As visually appealing as it was satisfying. **Average Price: \$\$\$** (Reviewed 02/14/02)

ROUTE 99 DINER

8820-99 Street • 432-0968

Route 99 itself has only been open for almost seven years, but the classic diner-style layout of the booths and tables inside seems pretty authentic. I decided I liked it. The deals were pretty good too. The menu has your typical old-school diner-style stuff like Salisbury steak, liver and onions, sandwiches (Western, for example), breakfast and floats. But there was another element: hummus, tzatziki, souvlaki, donairs. Variety, the spice of life. **Average Price: \$** (Reviewed 11/01/01)

SAVOY LOUNGE

10401-82 Avenue • 438-0373

The owners of Savoy Lounge make no apologies for going upscale on a street where phrases like "\$2 hi-balls" and "happy hour" are part of the vernacular (slurred, of course). I've always been a



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VUEWEEKLY

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Tips and advice for everyone who wants to play the marinating game

By DAVID DICENZO

Nine bucks for a bottle of marinade. Should I or shouldn't I? That's the dilemma I was faced with last week at the Sunterra outlet in Lendrum Plaza. On the one hand, anything approaching double digits for marinade seemed pretty steep. On the other, I got a cheque in the mail earlier in the day, so I figured what the hell? Besides, the bottle looked mighty appealing—ginger jerk flavour from a company aptly named the Ginger People. I figured this yummy-sounding mix would make a nice accompaniment to the pork ribs I planned to make for dinner that night.

I took the plunge.

There are basically two main reasons to marinate something: one, you want it to be tender; and two, you want it to taste better. (It's also a means of preservation.) I know many folks who like to keep it simple and just toss their meat on a grill or in a pan—naked, if you will. They'd consider salt and pepper to be edgy. But your dishes, be they meat, poultry, seafood or even vegetables, will come out so much better and more interesting if you take the time to use a mari-

nade. And the cool thing is that you have a jillion options. It can be as easy as red wine and some fresh rosemary for a piece of beef or a more convoluted mix, depending on what you have on the spice rack. The crucial part is including an ingredient with acid—wine, vinegar or something with citrus. That's what helps break down the meat and make it tender.

DINING

Again, anything goes when it comes to a marinade. As I stood in front of all the choices at Sunterra, a couple of general themes emerged: jerk, teriyaki, Cajun. And many variations on those three styles. You can get a peanut Thai marinade, curry flavour, a balsamic vinegar marinade or a tasty bottle of lime and coriander with Peri-Peri (hot chili peppers) from a company called Nando's—I tried that last one on some baked wings recently and it was real nice. Tiger Sauce, the kind they use at Da-De-O, is another good one. I even saw a few types of liquid smoke, but to be honest, that name sorta scared me. In the stores, the bottles start at

about three bucks and essentially max out in the neighbourhood of my nine-dollar ginger jerk. (Okay, so I occasionally have high-end tastes—but only when I get paid.) All of the store-bought stuff works just fine, but you shouldn't be afraid of experimenting with your own.

At home, for instance, I sometimes go for an Asian mix, starting with some oil and soy sauce before working in a splash of rice wine vinegar, garlic and various dried herbs and spices like chili powder, ginger or even a healthy pinch of cumin. Mustard (Dijon especially) is a great base to use as well. Mix some with red wine vinegar and tarragon and you have a tasty chicken bath. Same goes for pesto. It's terrific on a bird but also works well with red meat and seafood. In general, use what ya got.

THERE ARE A FEW RULES to follow when marinating. First, always make sure that your marinated meat is refrigerated, though I tend to pull it out a short while before it cook it just to get it closer to room temperature. Second, for meat and poultry, marinating times can range from a couple of hours to overnight and beyond—but not so with fish, which you only need to marinate it for minutes at a time, the less acid the better. Let's see... what else? Try not to use too much vinegar because that can actually make the meat more rubbery as opposed to more tender. I've also read that you should stick to using ceramic, glass or metal containers for your marinade, which makes me feel like an idiot because I've often utilized one of the many plastic yogurt containers cluttering up my cupboard. (Which reminds me: yogurt can also be used for your creative tenderizing concoctions.)

As for my pork ribs, they went over fairly well. I guess I expected the world for nine bucks (virtually the same price I paid for the ribs) and, sure, they did "yield to a spicy-sweet flavour and tender texture," as the bottle's label promised. But after some thought (and a glance at my dwindling bank account) I figured I'd stick to home recipes for a while.

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DISH WEEKLY

proponent of good, affordable fare; therefore, I'm all the more impressed to find that Savoy's dinner plates run around \$12 and the tapas menu ranges from \$3 to \$9. Not everyone goes for this kind of intricate cuisine, but it's a rare thing to see such a selection in a lounge, let alone at prices you can stomach. **Average Price: \$-\$\$** (Reviewed 10/17/02)

SZECHUAN CASTLE

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As I sat down in front of food plate number two from the Szechuan Castle lunch buffet, I was still beaming from the price (\$7 and change). That price didn't lead me to expect such an exotic variety of dishes, but I was tremendously happy that they were all fresh and tasty, although, as I expected, some of it was fairly greasy. Still, a good lunch and well worth the \$9.10 before tip (iced tea

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DISH WEEKLY

included). How do they make any money on these deals? **Average Price: \$** (Reviewed 12/10/01)

TEDDY'S

11361 Jasper Avenue • 488-0984
Steve gives me the lowdown on Teddy's, seeing as he's indulged in his fair share of red meat there himself. The restaurant/lounge sports an interior that would kill Martha Stewart with one glance—not that there'd be anything wrong with that. But ah, beer, steaks and gambling. Does it get any better? The steaks are big and you can slice through them like butter. Walking out of Teddy's, I felt sleepy but happy. **Average Price: \$\$-\$\$\$** (Reviewed 01/10/02)

THREE MUSKETEERS FRENCH CREPINE

10416-82 Ave • 437-4329
"The cuisine of cowardice," remarks Steve as we walk in to grab a bite. "I wonder what they'd say if I asked for

freedom fries?" In fact, we order a couple of Fin du Monde beers (from Quebec) and scan through the brunch menu. I quickly fall in love with this brew, which is murky and looks like a frothy mango juice but boasts a great sweet taste—amazing considering that it's nine per cent alcohol. Exceptional flavour and a high alcohol content—that's a dangerous mix on a sunny day. After a scan of the menu, Steve makes his decision. "I don't know what it is," he says, "but I'm getting the gallette Canadienne." Myself, I can't stray away from the eggs Benedict, especially when the Hollandaise sauce is home-made, unlike the handy Knorr packets I use in my own kitchen. Steve's gallette is a whole-wheat crepe stuffed with smoked salmon, sour cream and capers and topped with a pink seafood purée. He takes care of the entire thing so I'm guessing it's good. My eggs Benny are sensational. I'm certainly pleased with the buttery Hollandaise, but the thick, juicy back bacon makes the dish even better. The home fries could've been a little crispier, but still, it's the best Benedict I've had, which is saying a lot.

I've tried many. **Average Price: \$\$** (Reviewed 04/24/03)

TOKYO EXPRESS

Various locations
Edmontonian Cathy Luke digs her sushi. The only problem is that her busy lifestyle made it difficult to make regular stops at all her favourite local haunts. What she (and people like her) needed was a quick answer to that craving—so she opened up Tokyo Express. How's that for problem-solving? The Hong Kong-born Luke, along with her sushi chef brothers Steve and William, debuted Tokyo Express five years ago at WEM and now the family owns seven River City locations, including the groundbreaking drive-thru down on 23rd Ave, a first in the Great White North. "I am a sushi lover," Luke says. "I thought that there should be a place where you can grab it quick, with good quality and reasonable prices. That's how we started." Well, I've now run the gamut at Tokyo Express. In four days, I made three visits to two different locations, sampling a wide selection of what the homegrown chain had to offer. My stomach was rumbling by

about noon so I went to one of their two mall locations to enjoy a massive rice bowl—the teriyaki chicken, to be exact. For \$4.95, you get a hearty dish loaded with rice, julienned carrots, cucumbers and a breaded piece of chicken, slathered in the teriyaki and topped with sesame seeds. On Saturday, we ordered the udon noodle soup, a single dynamite roll and rainbow rolls. Oh, and green tea. The udon was wicked, a generous helping of broth loaded with the thick four-sided noodles, crab, a breaded pork cutlet, sweet tofu, fish cake slices, green onion and a big, deep-fried shrimp. Monday, I tried the assorted sushi combo and took advantage of the add-on, \$1.99 for miso soup and green tea ice cream. So there you go – three trips in four days, at a total cost of about \$30. Try and scout out four decent, healthy meals for that much dough. **Average Price: \$** (Reviewed 05/01/03)

ZIVELI RESTAURANT

12202 Jasper Avenue • 453-3912
Everybody was eager to partake in a serious night of indulgence and the traditional taverna surroundings in Ziveli

Restaurant—grapevines, stone walls, colourful tablecloths and a refreshingly exotic waitstaff—only added to our fervour. We concluded that the mezé option—a sampling of numerous dishes for \$22.95 per person—is the way to go. Dips, pita and Greek salad make up the initial course. Then the lamb comes and all's right with the world. A Greek coffee and shot of ouzo provide a lovely finish to a damn big feast. It's amazing. **Average Price: \$\$-\$\$\$** (Reviewed 10/03/02)

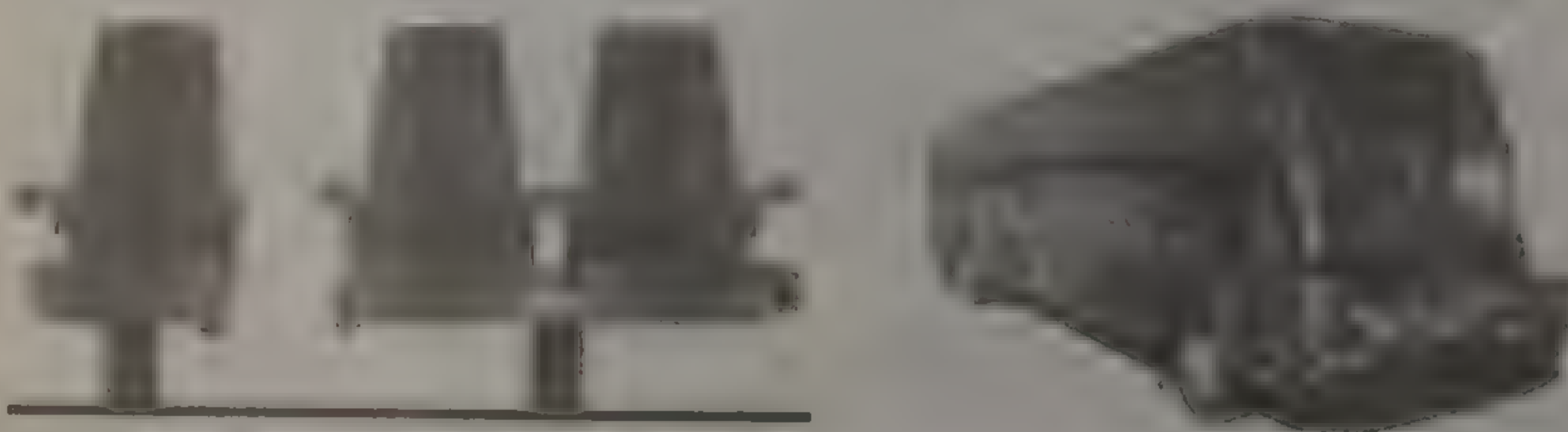
ZODIAC RESTAURANT

10412-63 Avenue • 435-5153
So a friend tells me that I can get pudding at Zodiac down on 63 Ave. That's perfect. I grab a seat at the diner-style Canadian/Chinese restaurant and order the pork chops (because pudding is included in the price of the entrée). The food was good. They have a diverse selection of traditional Chinese food as well as the more common foods served right here at home. Of course, best of all was the pudding. I slugged back the creamy dessert and it felt like there was a cool, refreshing party in my mouth. **Average Price: \$\$** (Reviewed 01/31/02)

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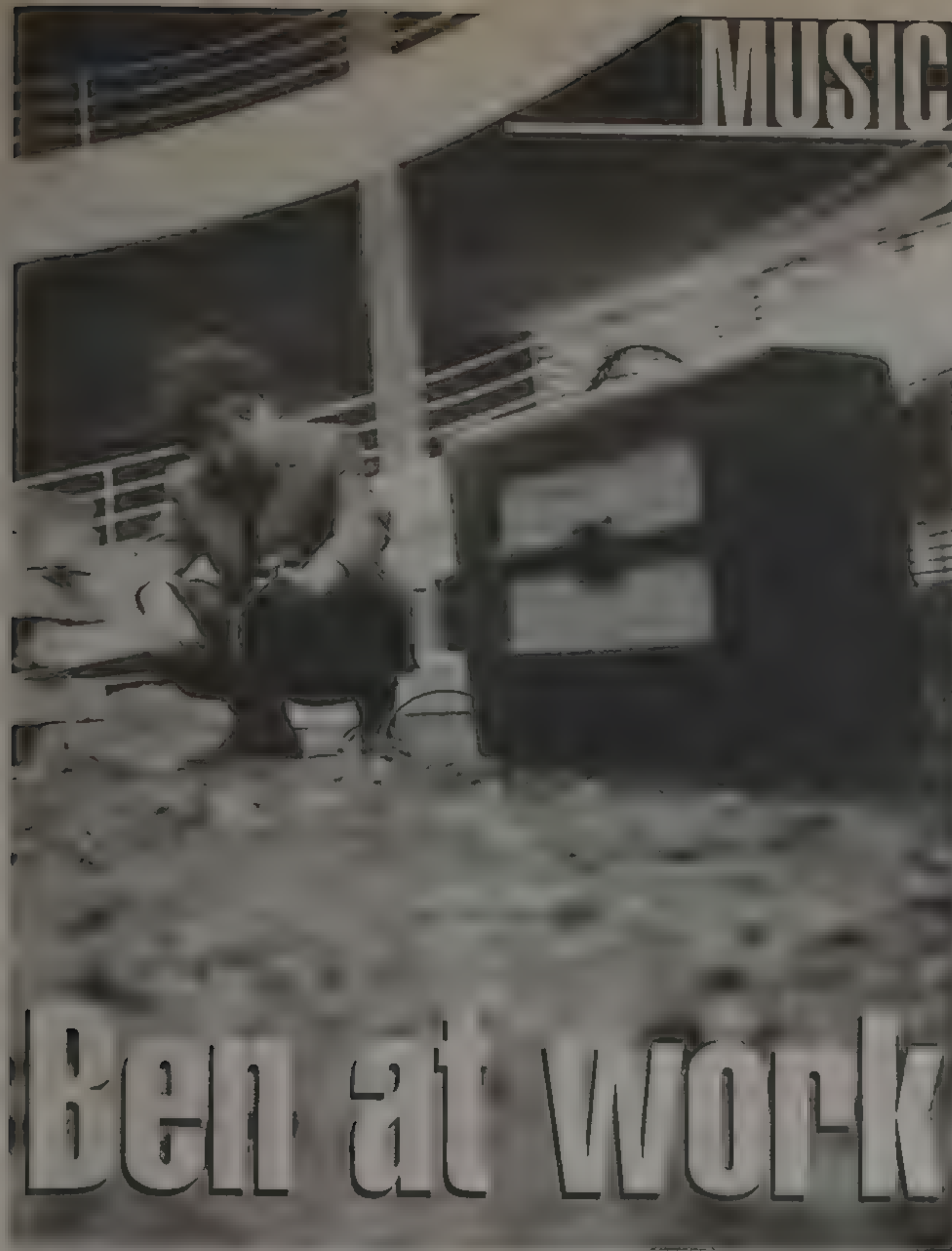
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Ben at work

Singer/songwriter Ben Sures greets the world with *Goodbye, Pretty Girl*

BY JENNY FENIAK

All Ben Sures wanted to do was write songs. At the age of 18, however, he started a blues band with a harmonica-playing pal from high school in Winnipeg. They found an electric guitarist, started playing gigs and the next thing Sures knew, he woke up at the age of 26 saying, "Wait a minute—this isn't what I wanted to do."

Although Sures admits the experience taught him a lot about being a musician—and turned him into an adept guitar player along the way—the troubadour extraordinaire still occasionally finds himself thinking he'd be better cast as simply a songwriter.

It was a trip to California with his mother that started him off on another foot. She took her young son to a theatre to see *The Singing Brakeman*, a 1929 film featuring yodeling and finger-pickin' legend Jimmie Rodgers. "I was totally turned on by it," Sures recalls, "and the next day I went to Tower Records and asked for a record by one of these old blues guys. So they gave me a Robert Johnson record."

Sures has since played on his share of blues records. "I had some god-awful, tragic, romantic notion of myself," he says, "that I would be a vagabond and then I would rise to success due to the depths of my tormented soul. Now I love every chance I have to play my own stuff, especially in concert situations and festivals and things. And I think I have a more realistic idea about it. I

just want to be able to tour and play and keep making records."

Today, with three full-length albums of his own under his belt and another one set for release this weekend, Sures has reached some lofty personal and professional heights. The new album, *Goodbye Pretty Girl*, is a liberating record unlike anything he's made before, flowing with sharp wit and bouncing melodies. But like the bluesmen who inspired him as a youth, Sures has worked up to writing these songs by walking some long and hard roads.

IN 1994, the Winnipeg native wound up in Edmonton to play with Jennifer Gibson, a gig he subsequently quit. Broke, he ended up living in a basement without a phone, sustaining himself with noodles and chocolate cake mix. Inevitably, the day soon came when he once again found himself saying, "This is not what I want to be doing—I want to make music." Newly motivated,

PREVIEW FOLK

Sures lined up a producer and some cash, releasing his debut solo record *No Absolutes* later that year. Between extensive touring and fundraising, Sures managed to release his second album, *Ooh Wah Baby*, followed by more gypsy-like, cross-country performing.

Then, during the summer of 1998, he decided it would be a great idea to tour every town he could reach either by Greyhound or hitchhiking. Between July and August, he played 48 shows—gigs that were mostly unannounced and less than lucrative, but which at least provided him with a wealth of stories ranging from the bleak to utterly bizarre. "But that's the

stuff I love," says Sures. "I'm a storyteller. I take stories from people—even the worst experience has qualities to it or things you learn from."

Still, Sures's constant and demanding schedule was difficult to maintain, and the result was complete burnout. "I ended up realizing I was questioning my own abilities and stuff and wondering if I still wanted to keep [playing music]," he says. "I came home after the last big tour and I was completely burnt-out, broke and frustrated. I've been busting my ass for a long time, but doing it all myself, the more tired and broke and worn-out I was."

SO SURES TOOK a much-needed hiatus and shifted his creative focus away from his personal acoustic compositions, with the exception of his side project Swing Manouche. He found work making music for the ever-popular children's show *Sesame Street* as well as for a couple of CBC documentaries. His smooth and captivating voice even won him the job of narrator for History Television, reading headlines from the days of Canadian fugitive Simon Gunanoot.

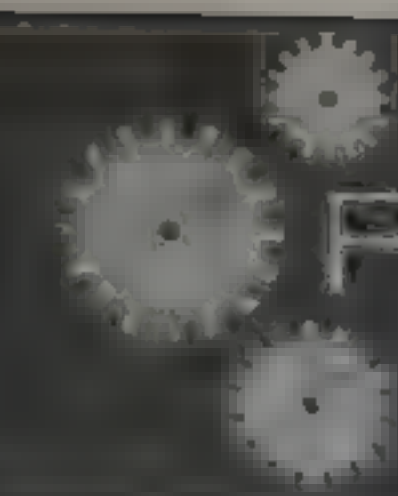
Sures's biggest breakthrough at the time came in the form of professional help. "I spent a couple of years in therapy," he says unapologetically. "With getting help, a lot of stuff comes up and I learned a lot about being honest with myself. What I think the best part of it was, up until then, as far as songwriting, it was something I depended on as an expression that I had to make. Otherwise you get to your kooky point—at least, I do—and you need your creative outlet. I'm not saying I'm a rock of mental health, but now I'm honest in my songwriting. But it's not my therapy. It's what I do. [Tom Waits] said something about how, when he learned he didn't have to be the character in every song, it totally freed him up."

DURING THAT TIME, Sures recorded 2001's *Live! (Keep Fresh)*—cleverly hand-packaged in sandwich baggies—as something to offer people while he worked on his latest and greatest accomplishment, *Goodbye Pretty Girl*. He teamed up with local producer and musician Mike Lent (Jann Arden) to record the album, retreating into the unpretentious surroundings of Lent's garage studio to let his rejuvenated imagination fly. As if inspired by Waits, the album ranges from the junkyard stomp of "Holes" to the life-affirming "Maybe," with every song leaping with colour and melody. And if the album title makes it sound as if Sures were bidding farewell to any hope of attaining beauty or happiness, he has a funny way of showing it. At its root, *Goodbye Pretty Girl* is an optimistic testament to Sures's triumph over life's tribulations.

"I really feel like I'm coming out of a cave," he says. "I broke myself down to honesty and sang what I wanted and didn't get hung up on sloppiness. I think—to date, anyways—I put more heart and soul into this." And that, ladies and gentlemen, is what the blues are all about. ☺

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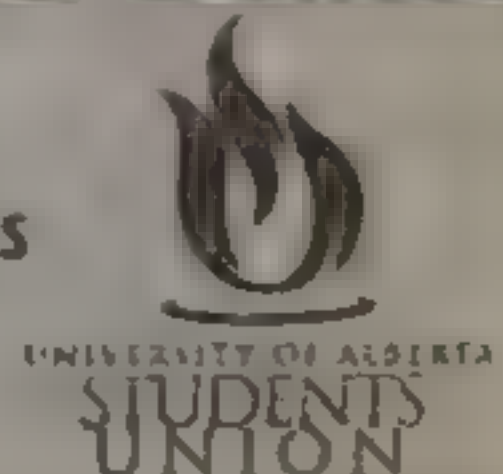


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black stations. white stations

The war over a new FM radio frequency pits hip hop against rock

BY SEAN AUSTIN-JOYNER

RJ Cui can't get any play. The Edmonton MC feels his group, Darkson Tribe, isn't getting the recognition it deserves, largely because the city doesn't have a mainstream urban radio station. "It's a negative factor that there isn't a bigger radio station as far as urban music goes," he says. "I think we might be in a different place if we were getting played on a local station." Cui admits his sound isn't at the level he'd like to reach, partly due to a lack of competition, but he says an urban station that supported local talent could change things for groups like Darkson, Politic Live and War Party.

Truth be told, Edmonton has never had its own identity in the world of urban music. Instead, our persona has been overshadowed by much larger and seemingly more prestigious markets, which is one reason why locals striving for that higher level of success, like members of the Maximum Definitive, have historically had to move. That's not to say our acts aren't talented or original. But when it comes marking out a distinctive presence in the Canadian scene, Edmonton is definitely bringing up the rear. Urban radio could help rectify this problem by showcasing and critiquing up-and-coming hip-hop, reggae and R&B artists—people like Cui.

Well, Cui might just get his wish if a license bid by Milestone Media Broadcasting and CHUM Limited impresses the Canadian Radio-Television and Telecommunications Commission (CRTC). The two companies have submitted a joint application for the 91.7 FM frequency. If successful, they could be blasting out music by Busta Rhymes, 50 Cent and Freeway by the end of the year.

DUFF ROMAN, vice-president of digital radio operations and industry affairs at CHUM, thinks Edmonton has enormous potential as a viable market that's been allowed to go largely untapped. "Although it's not as overwhelmingly cosmopolitan with underserved ethnic minorities as Toronto might be," he says, "there's a significant number of people of colour and of multilingual interests that we don't think are being served in a very hip, modern way. Essentially, it's the hip-hop culture and the urban music feel that people have adopted in the same way as when rock 'n' roll burst on the scene with Elvis in the '50s."

A former rock 'n' roll DJ, Roman understands the obstacles faced by "marginal" musical genres. He compares the plight urban music is cur-

rently experiencing in Canada to rock's struggle to get heard on the radio in the past. "There were editorials on the radio and real concern by parents," he says. "There were those phony teen movies where rock 'n' roll would come to some mid-western U.S. town and the mayor would get on his soapbox. Then, of course, the kids would save the day and the mayor and Fonzie would hold hands and ride off into the sunset. Well, it's happening again."

Roman feels urban music is underrepresented on Canadian airwaves, a belief the CRTC is slow to address. With a 14-year-old son whose life revolves around urban music, Roman is aware of the genre's impact on today's youth. "The estab-

SEAN AUSTIN-JOYNER RADIO

lishment has taken a little time catching up with the idea that we're really talking about something that isn't some narrow, ghettoized music form," he says. "This is a hot, very popular format that's very much adopted and clasped to the bosoms of young people of every background, every ethnic group and every colour. The problem is that a lot of the decision-makers really don't know what the hell is going on."

BY HOOKING UP with Milestone Digital Media, the company behind Toronto urban station Flow 93.5, CHUM hopes to help shed some light on blossoming urban communities in cities like Edmonton. But the partners have less than a month to get the community support they need. The deadline for community input on the proposed new radio stations is May 22. (Individuals can either submit letters to the CRTC or fill out an intervention form on the organization's website at www.crtc.gc.ca.)

When a frequency becomes available in any given market, the CRTC issues an open invitation for companies to bid. Companies that specialize in TV and radio broadcasting usually jump at the chance to gain another frequency. This time is no exception, with nine bids all vying to set up a new station in Edmonton. In addition to the CHUM/Milestone application, two other companies (Regina's Harvard Broadcasting and Toronto's CKMW Radio Ltd.) want to provide urban programming on the same frequency.

British Columbia-based OK Radio, the first of the nine to apply for a new Edmonton station, hopes its modern rock format will impress the CRTC. Al Ford, the proposed station's programmer, feels their focus

on Edmonton's independent rock scene is exactly what the city needs. "We'll be actively seeking out independent artists to put into full rotation," he says, "so that they actually get consistent airplay, as opposed to the Canadian show that happens every Sunday night at 11 p.m. That's traditionally what a lot of radio stations like to do. Our mandate is to find bands that we can actually play on the air right alongside other mainstream artists."

OK Radio spokesperson John Shields says that before the company applied for a modern rock station, they commissioned studies to determine the practicality of urban radio in Canada. The results, he says, were not very promising. "Our research has shown that a pure urban station is not going to be very economically viable," he says. "It won't have the advertisers' support or the listeners' support." Shields cites Calgary's recent loss of KISS 69.9, one of its two urban stations. "Well, now they've only got one urban station," he says. "My guess is that one urban station is going to quickly transform itself into a top-40, rhythmic-based [station]. Look at Vancouver—it's the third largest populated area in Canada with a huge ethnic population, but I think the last time I looked on the ratings they were still number 12 or 13 in the market. Even the one in Toronto, the Flow, is doing okay. But you would think that an urban population like that, with a huge ethnic population and probably a much stronger urban culture, would do very well."

Sarah Morton, who's in charge of promotions and marketing for the proposed modern rock station, says a rock format is better suited to the Alberta way of life. "We think Edmonton's a rock town," she says. "There's so much great local talent in the city and the rock scene is so vibrant. We feel a modern, independent rock station targeting a younger audience would do very well." A public hearing to determine which bid will eventually land broadcasting rights to the frequency will be held at the Shaw Conference Centre on June 16.

THERE ARE FEW PEOPLE in Canada who understand the radio market better than Calgary's DJ Mastermind, the music director for Vibe 98.5. Mastermind was heavily involved in the process of starting Toronto's Flow, the country's first urban radio station. Although he was working for another station at the time, he felt the need to encourage an all-urban outlet and spoke in front of the CRTC in support of the proposal. "Basically, it was a conflict of interests," he says. "But because I believed in the format, I risked doing it. I felt

ON THE COVER

that the ends justified the means."

Mastermind says that when Flow finally launched in 2001, it was a bittersweet experience. As per CRTC policy, 35 per cent of a Canadian radio station's content must be of Canadian origin. And while the playlists were dominated by the likes of Saukrates and the Rascalz, several lesser-known, independent acts were welcomed onto the air as well—a practice, Mastermind says, that's played an important role in boosting the morale of Toronto's urban scene. "When they initially started," he says, "they gave every artist a shot whether the song was good or not. They just stuck everybody on the air, whereas other radio stations wouldn't put something on the air until they fully believed in it, or it was making some noise. The advantage was that artists obviously had an outlet, regardless of what their talent level was. The disadvantage was that it made the radio station sound less appealing than the other stations."

REGARDLESS, LOCAL ACTS finally had a forum in which to display their talent (or lack thereof). And as urban radio stations began cropping up in other parts of the country, markets less prosperous than Toronto

felt the same effect. When Vibe 98.5 was scheduled to go on the air in Calgary, Albertans finally started paying attention and, after almost a year of hesitation, Mastermind packed his bags and moved from T-Dot to Cowtown. "Toronto was my home," says the recipient of a lifetime achievement award at the recent Urban Pool Awards in Toronto. "To me, Calgary was foreign territory. I thought there was nothing



Mastermind

going on in Calgary, but that was just ignorance on my part. Over the eight months that I've been here, I've come to appreciate it and respect this marketplace, seeing what it has to offer in the fact that it's a very emerging and growing market."

In those eight months, Mastermind has also noticed enormous improvements within Calgary's talent pool. Vibe heavily supports

Alberta's urban community through promotions like the "Unsigned Vibe" contest, in which Alberta singers and MCs compete for spots on a national compilation album and one grand prizewinner receives a record deal. So how would Edmonton's market and, more importantly, its urban community, benefit from its own urban radio station? Though it may not be as big as Toronto, Mastermind says Edmonton's need for an urban outlet is still considerable.

"When I think of Edmonton, Vancouver, Montreal and Ottawa, those aren't small markets to me," he says. "Those are very highly populated markets and the need for these stations is big. It'd be different if the top-40 stations out there were supporting the format." As an example, Mastermind notes Edmonton's Power 92, which stayed away from the urban format until recently. "I noticed," he says, "that once word got out that an urban station license was in the works, they started to be proactive

and play more urban music. That shows two things. It shows a little bit of fear, because they want to keep a hold on their market and they realize they would lose a big share of it had an urban station come up. The other side of it is they want to retain their market share, so they're trying to appeal to more people. Ironically, hip-hop and R&B is the pop music of the moment." ☐

CHUM's the word

The music we hear on local radio might be changing soon, and local television could be seeing a revolution of its own.

Last week, representatives from Toronto media company CHUM Limited invited a number of local arts, business and political leaders to a reception to hear newly christened CEO Jay Switzer make a case for community support for the company's television bid to expand their network into our province. If CHUM is successful at the CRTC hearing on June 16, both Edmonton and Calgary can begin awaiting the arrival of their own CHUM-style local stations, similar to the groundbreaking street-level and eclectic format of Toronto's City-TV.

Switzer argues that compared to other cities like Vancouver and Montreal, the current local TV outlets have underserved Edmonton audiences, despite the province's booming economy. "We are passionate believers in power of local television done well," he says. "Part of it is that we're a little bit idealistic in the belief that we might make communities a better place. We're not doing the most important thing in the world, but doing right it can be a catalyst for tolerance and building a better community."

While the media conglomerates who own A-Channel, CTV and Global have succumbed to economic pressures and made cutbacks to pay for their national endeavours, Switzer says the cost of these cutbacks has been

exacted at the local level. "It wasn't very long ago that CFRN was producing a lot more programming," he says. "I remember when ITV was a powerhouse on a national level."

CHUM, on the other hand, has concentrated mainly on broadcasting. Owned by the Waters family since 1978, the company has established 28 radio stations, eight local television stations and 17 specialty channels, including MuchMusic and Bravo! The company's oft-imitated, edgy style of television was concocted by media visionary Moses Znaimer, who left CHUM Television earlier this year to oversee the company's educational programming interests, including Edmonton-based Access.

Switzer, who started at CHUM at the age of 16 as a switchboard operator, believes that the company's strong track record of producing original Canadian programming will help diversify and improve the range of local television options. As an example, Switzer references CHUM's venture into Victoria. "The old stereotype of [Vancouver Island] being for the 'newlywed and the nearly dead' misses what is actually a modern and vibrant place to live," he says. "There is a burgeoning young and intellectual population there—there's more software being produced in the greater Victoria area, I think, than anywhere in the Ottawa valley. There's a huge group of people there who have had nobody to speak to them and connect with them."

Switzer adds that CHUM is prepared to invest more than \$50 mil-

lion into the two Alberta stations and their locally-produced content, creating hundreds of local jobs. Even with the belief that the provincial market has room for another player, Switzer says CHUM isn't expecting to generate a profit overnight. "It was only recently that [the company's] station in Ottawa turned its first monthly profit in the five years we've been there," he says. "Not annual—monthly. And it could take us as long to break even in Edmonton."

Also, even with a lack of competition for their CRTC application, Switzer says CHUM isn't taking success at the hearing for granted. "The commission is under no obligation to grant a license," he explains, "so we have to prove beyond any reasonable doubt that the community wants it and the market can afford it."

Just as importantly for Switzer (a Calgary native) is allowing Albertans to be heard by the rest of the country through the proposed outlets. "It's not about the Junos coming to Edmonton once every 20 years, as great and wonderful a thing as it is," Switzer says. "It's about seeing more artists on Bravo! or Much Vibe. You can only do so much with Access—we've been with it for eight years and had huge success developing programmes from there. But unless you're running full-bore with a local station, you're missing something. When I look at what's coming out of Barrie, Victoria and Vancouver, and how we're seeing more of those communities on the national level, we should be seeing more of Edmonton." —DAVE JOHNSTON

blur

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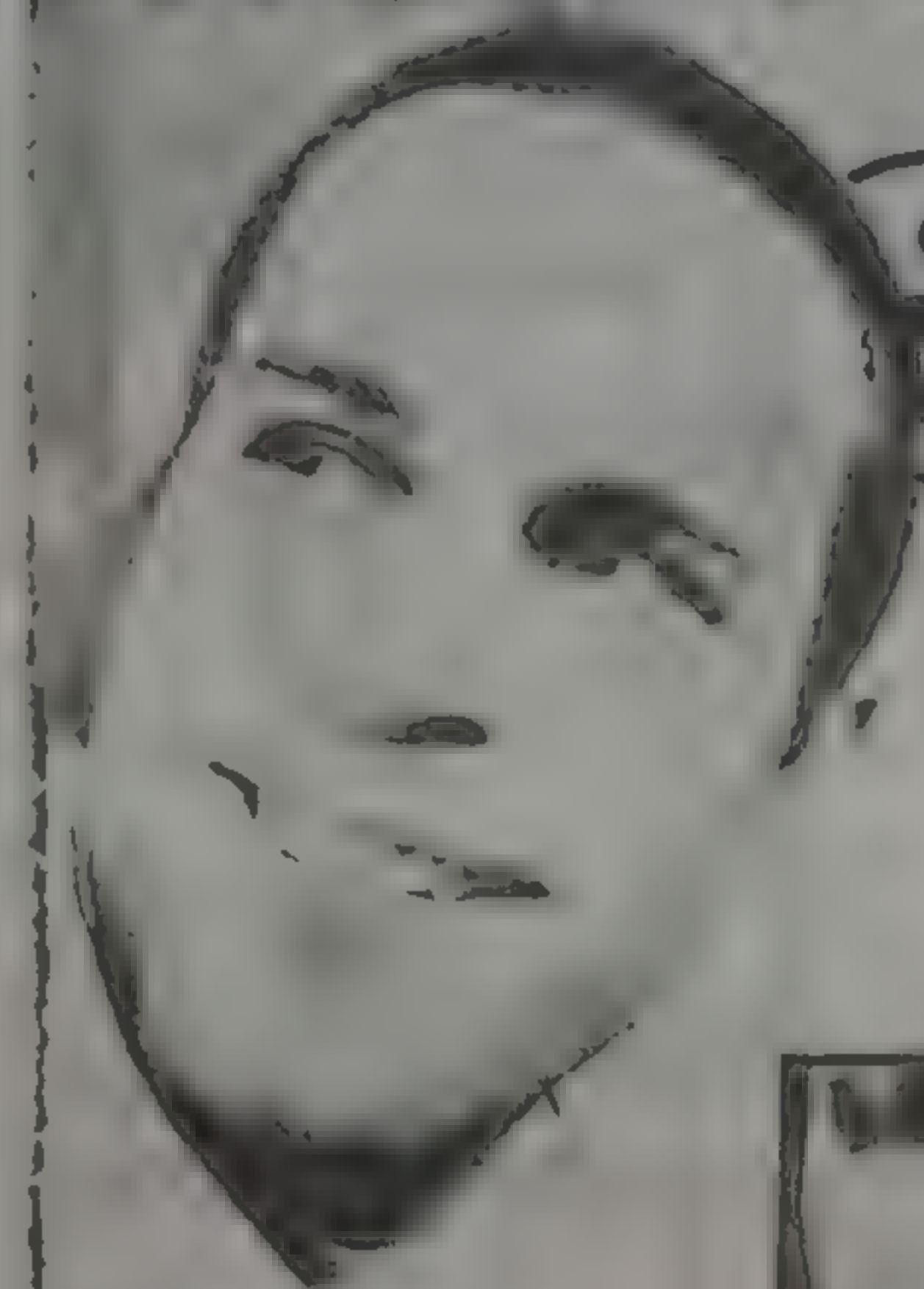
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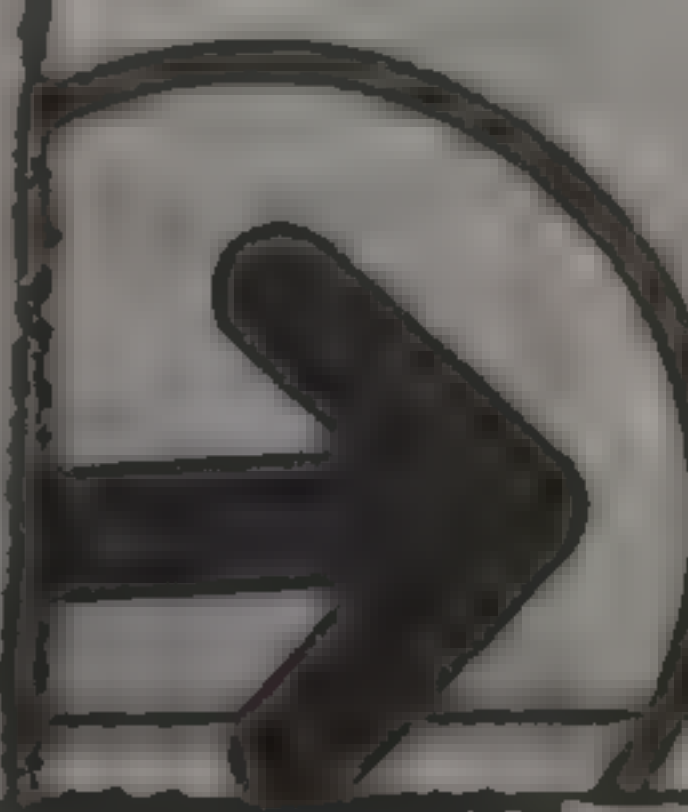
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MUSIC



music notes

BY PHIL DUPERRON

They're a real Nowhere band

Road to Nowhere • With Knucklehead and the James T. Kirks • New City • Fri, May 9 After all these years, why are so many bands still eager to sweat it out in the basement or onstage playing something as simple and demented as punk rock? "Honesty, maybe," offers the plainly named Kelly, bass player for one of Edmonton's newest punk outfits, Road to Nowhere. "A lot of the stuff you

hear on the radio is just crap. You can't really relate to any of that. But you're gonna have a good time if you go out to a punk or rock 'n' roll show."

In case you haven't noticed, Road to Nowhere are yet another band whose members have decided to drop their last names—probably so you can't look them up in the phone book after a show and complain about your throbbing eardrums. So don't bother flipping through the pages trying to find Kelly, guitarists Big B and Duane or drummer Maciek. They crawled out of the basement for their first show only last December, but their gritty sound and spit-in-your-eye attitude have already gained them a reputation.

"We're not the talented musicians that a lot of these other bands are and we don't really rely on technical ability," Kelly says. "We just want to play simple music that's a lot of fun and straightforward. I've basically been into punk rock since I was 16 and that hasn't really changed. I like a lot of different types of

music, but my favourite type is the kind with lots of adrenaline and it's in-your-face and loud and if you don't like it, fuck you. We try and make it as wild as possible, so even if you don't like the music that much or it's not your kind of thing you'll still have a good time or at least get a laugh out of us."

RTN's brand of punk belongs to the same school of brash, loud rock first put out by bands like Stiff Little Fingers and Social Distortion, not the sickly sweet pop/punk flavour of the moment or any of the faster emo/hard/whatever-cores. Although they're all young, they've spent a lot of time in their practice space honing their skills. It was frustrating to play only for themselves for over a year, but they've got a decent demo to show for it and now they're out in public kicking things up. "Live shows are a lot more fun," says Kelly. "You get bored sitting in the jam space all alone. You start getting sick of each other sitting in there all the time playing for each other."

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skanks for the memories

The Harlots • Sidetrack Café • Sat, May 10 It helps to have some big friends in your corner when you're an ambitious band. In the case of the hard-core Winnipeg pop foursome the Harlots, a distribution deal from Universal Canada has boosted their hopes of making a run at the big time. *Crawling Spaces*, the band's second disc, has just been released and the first single, "Aliens," is already in the top 10 on the hard rock station back home, Power 97.

But singer/guitarist Buck Garinger says they're not celebrating just yet. "We're a little anxious," he says. "It's a little bit too early to tell yet. We definitely have that little bit of anxiety of second-guessing yourself—wondering if you could do more or something that you could have done differently. I guess we can rest assured that we did everything we could. We put out the best CD we could. If people don't latch on to it, I guess life goes on."

The Harlots were formed in 1998 by the Garinger brothers—Buck, lead guitarist Lane Bradley and bassist Lee Charles—and drummer Mark Sawatzky. Their first self-titled disc and their energetic live shows helped fuel a strong hometown following and brought them to the attention of manager William "Skinny" Tenn. "He's pretty connected in the industry and he's the guy who landed us the [distribution] deal," says Garinger. "Basically what he told us was if we supplied him with a really, really strong, solid CD, he assured us he'd be able to find us some distribution, if not a record deal."

Crawling Spaces was recorded at Winnipeg's Studio 11 using some grant money as well as the band's own cash. They gave it to Universal for a listen, played a showcase for them and landed the national distribution deal in short order. "Which, in a lot of ways, can be better than a record deal anyways," says Garinger. "You're not as tied in and you haven't really sold your soul away as much. You kind of retain a little more of your rights. So that's worked out really well for us."

The Harlots' résumé includes opening gigs for heavyweight Canadian acts like Treble Charger, the Headstones and Nickelback, but now they figure it's time to create some of their own thunder. "We sort of fit in with Canadian rock, but at the same time I hope we're bringing something new to the table," says Garinger. "We're unique in the sense that we do a lot of vocal harmonies that I don't think a lot of other Canadian bands are doing."

"None of us have delusions of grandeur that we're gonna be the next U2 or something like that," he adds, "but we'd certainly like to sell some records and make a living from it. I think that's what most bands are striving for. They just want to play music for a living and still be able to eat and pay the rent. Our goal now is to leave the day jobs behind."

Smucker MCs

When Hi-Phonics singer Ian Alleyne and drummer Fred Brenton were playing as a soul/funk duo called IF, using the first letters of their names was not a problem. But then along came bass player

Jason Cairns, and a storm began brewing. "When I joined the band," says Cairns, "J.I.F. sounded better than F.I.J." With their rich smooth soul sound, it was only natural for them to go the whole nine yards, creating the domain name www.choosejif.com and doctoring the famous peanut butter brand's slogan into "Choosey Fans Choose J.I.F." Then lightning struck. The Smucker Company (who owns the copyright on the Jif brand) was not amused, promptly sending their web host a cease-and-desist order. "[The host] was kind of freaking out," says Cairns. "Well, really freaking out, actually." Since then the calls have been pouring in—and it appears the corporate giant means business. "I guess we kind of thought it was harmless because we're such a grassroots operation," says Cairns. "And for them to come after us like this is a little bit unnerving. They want us to change our name, stop using the logo and stop all of our marketing tactics." Since this madness began, J.I.F. the band seems to have become the Smucker people's number-one obsession. "Man, did they hire somebody just to deal with us?" asks Cairns. "They're spending more money paying that person per hour than we're ever going to make. It wasn't malicious at all. We weren't trying to rip them off and they kind of implied that we were trying to jump on the tails of their good name. And we were like, 'Why don't you jump on the tails of our good name?' Why can't this work?" So far offers from J.I.F. (the band) to work things out by writing a jingle for Jif (the peanut butter) have met sticky resistance. But after investing so much time, money and effort into their band—they've even got an album in the works—J.I.F. won't go down without a fight. "I've had two meetings with our lawyer and we're just ready to lay the smackdown now and see what happens," says Cairns. "This will be interesting. We'll see how it plays out."

According to Apple, more than

half of the 200,000 songs currently offered were downloaded at least once. As well, the company reported that more than one million copies of the free iTunes software were downloaded and that it has received orders for more than 110,000 of its third-generation iPods, with an additional 20,000 purchased at U.S. stores. "In less than one week we've broken every record and become the largest online music company in the world," Steve Jobs, Apple's CEO, said in a press release on www.apple.com.

The news was enthusiastically welcomed by the music industry's major players, who have thus far failed in their endeavours to create comparable pay-to-play download models on their own. According to Universal Music Group CEO Doug Morris, "Our internal measure of success was having the iTunes Music Store sell one million songs in the first month. To do this in one week is an over-the-top success."

The iTunes Music Store concept is the first time all of the major labels—Universal, Sony, EMI, Warner and BMG—have made their music legally available for download in a single retail environment. Once purchased, users can burn the songs onto an unlimited number of CDs for personal use, store them on an unrestricted number of iPods, play them on up to three Macintosh computers and use them in Apple-native applications such as iPhoto, iDVD and iMovie. The secret of the project's initial success, according to some industry pundits, is Apple's approach. Since the introduction of the iPod and its user-friendly iTunes software—which allows users to rip and organize CD tracks and MP3s—the company has been seen as a leader in the new digital music revolution. The major labels, however, in their efforts to crush networks like Napster and Kazaa, have become the villains.

The real victors, they add, are the consumers and the artists. The consumers now have an opportunity to seek out and obtain music on demand, paying a reasonable price for what they like and cutting out the filler. The performers, meanwhile, can continue making a living on what they create. The next chapter may be written by Clear Channel, who have started a pilot project in Boston dubbed Instant Live, where concertgoers can purchase a recording of the show they've just seen on CD as they leave the venue, potentially killing the bootleg market in its tracks. All they have to do now is come up with a do-it-yourself pop sensation and everybody might be happy.

An Apple a day keeps the pirates away

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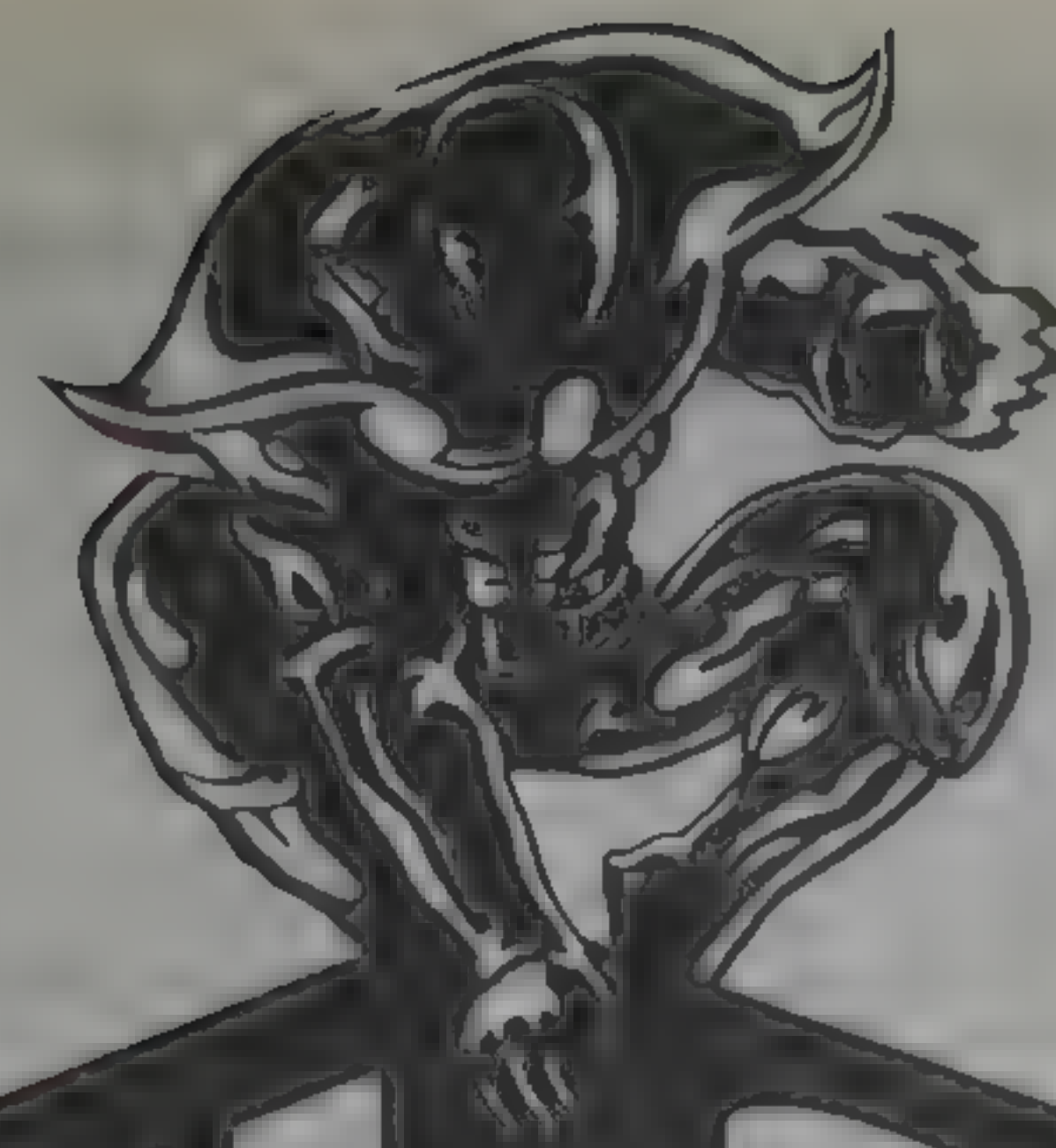
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—DAVE JOHNSTON



Phil Duperron



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Fri. May 9th
Knucklehead
The James T Kirks
Road To Nowhere
Despistado

Tues May 13 CD Release Party
Alkaline Trio
"Good Mourning"

Thurs. May 15th
J.I.F.
with guests
Ken Boothe has been postponed
tix refundable @ point of purchase

Fri. May 16th
Wednesday Night Heroes
CD Release "Superiority Complex"
The Lancasters
(Vancouver)
Our Mercury

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Adam Franklin
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featuring members of Doughboys
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The Carnations

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Mlada Fronta W/ Guests

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Sat May 17
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long weekend

Sat May 24
Marshall
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YOUR APARTMENT Brit
Pop

THU
LIVE MUSIC

BLUES ON WHYTE Jerry
Doucette

CASINO (YELLOW-
HEAD) Stars Tonight
(tribute show)

FOUR ROOMS (DOWN-
TOWN) Craig Giacobbo

KINGSNIGHT PUB
Substance

PROVINCIAL MUSEUM
THEATRE The Spiritual
Living Centre presents
Daniel Nahmod
(singer/songwriter);
7:30pm; \$21.50; tickets
available at TIX on the
Square (420-1757)

SHERLOCK HOLMES
(CAPILANO) Todd
Reynolds

SHERLOCK HOLMES
(DOWNTOWN) Jimmy
Whiffen

SHERLOCK HOLMES
(WEM) Tim Becker

SIDETRACK CAFÉ
McCuaig; 9pm; \$5

URBAN LOUNGE
303, Fifth Season; 10pm;
no cover

DJS

THE ARMOURY Top 40
Night: top 40

BILLY BOB'S LOUNGE
Big Mouth Entertainment

BLACK DOG FREE
HOUSE Thump: Intronic
with the DDK
Soundsystem

ELEPHANT AND CAS-
TLE ON WHYTE Sleeman
Method Thursdays: hip
hop, downtempo with DJ
Headspin

THE JOINT NIGHTLIFE
Urban Metropolis
Soundcrew featuring
Harman B. and DJ Dwake;
all ages show; 8pm; \$10;
tickets available at
Underground

MAJESTIK House/breaks
with Tripswitch, Sweetz

NASHVILLE'S ELECTRIC
ROADHOUSE The
Boyscouts, Urban
Metropolis Soundcrew; no
minors; \$8; tickets avail-
able at Underground

THE ROOST Rotating
shows: Ladonna's Review,
Sticky's open stage and
the Weakest Link game
with DJ Jazzy second and
last Thursday; \$1 (mem-
ber)/\$3 (non-member)

RUM JUNGLE Ladies
Night: top 40

SEEDY'S Punk Thursdays
With DJ Lloyd

THE STANDARD Spin
Thursdays: House with
Winston Roberts and
guests

STARS NIGHTCLUB
Retro Thursdays: Classic
rock, top 40, retro with DJ
Rage and guests; 9pm
(door)

VELVET LOUNGE Urban

FRI
LIVE MUSIC

A STARS Lucky 7, Drive
by Punch, Kookshow;
9pm (door)

BLUES ON WHYTE Jerry
Doucette; \$3

CAPITOL HILL PUB Soul
Food Togo

CASINO (EDMONTON)
VIP (classic rock/pop);
Plano Bar: Jo Ann Paul;
5:30-8pm

CASINO (YELLOW-
HEAD) Stars Tonight
(tribute show)

DOUCETTE'S Top 40,
country, big band, swing,
jive, classic rock, dance

FOUR ROOMS (DOWN-
TOWN) Brett Miles

FOUR ROOMS (ST.
ALBERT) Bombal

HIGHRUN CLUB Crush
Inch Men

L.B.'S PUB Whiskey Boyz

NEW CITY LIRWIN
LOUNGE Knucklehead,
The James T. Kirks, Road
to Nowhere, Despidado

OSCARS PUB Mr. Potato
Head

PARKDALE CROMDALE
COMMUNITY LEAGUE
Guy Smith (singer/song-
writer); 8pm; \$5; tickets
available at the door

RED'S Joshuas Habit,
Whoville, Common Ruin

ROSEBOWL PIZZA THE
Acousticats (blues/roots);
9:30pm-1:30am

SECOND CUP AT CALL-
INGWOOD Errol Zastre
and friends; 8:30pm

SEEDY'S Robin Hunter
and the Six Foot Bullies,
Nancy Drew and the
Hardy Boys

SHERLOCK HOLMES
(CAPILANO) Todd
Reynolds

SHERLOCK HOLMES
(DOWNTOWN) Jimmy
Whiffen

SHERLOCK HOLMES
(WEM) Tim Becker

SHERLOCK HOLMES
(WHYTE) Boom Boom
Kings

SIDETRACK CAFÉ
McCuaig; 9:30pm; \$6

SUGAR BOWL THE
Williams; 9pm; \$8

URBAN LOUNGE
303; \$5

WOODCROFT COMMU-
NITY HALL People's
Choice Concert presented
by the Uptown Folk Club
featuring Bob and Brad
Jahrig; 8pm; \$10
(adv)/\$12 at the door

YARDHOUSE THE
Sangster-Wayne Feschuk;
\$5 (member)/\$9 (guest);
8pm (door)/9pm (show)

ZEPHAN'S ON 131
Rhonda Withnell

CLASSICAL

SANTA MARIA GORET-
TI CENTRE Night on
Broadway dinner and
show featuring the
Columbian Choirs

WINSPEAR CENTRE
Edmonton Youth
Orchestra, Senior
Orchestra, Dong Kyun An
(solo), Michael Massey
(conductor); 2pm; \$15
(adult)/\$10
(student/senior); tickets
available at TIX on the
Square

WINSPEAR CENTRE THE
Masters: Haydn's *The
Creation* with the
Edmonton Symphony
Orchestra featuring
Henriette Schellenberg
(soprano), Nils Brown
(tenor), Brett Polegato
(baritone) and the Richard
Eaton Singers, Ivars
Taurins (conductor); 8pm;
\$22 (starting price), stu-
dent and senior discount
available; \$15 student
rush seating available
from the box office one
hour prior to concert
time; tickets available at
the Winspear Centre box
office (428-1414), TIX on
the Square (420-1757)

DJS

THE ARMOURY Retro
and Hell: top 40 dance,
retro

BACHROD VODKA
BAR Top 40 with DJ
Sunni Sidhu

BILLY BOB'S LOUNGE
Big Mouth Entertainment

BOOTS Retro Disco: retro
dance

BILLY BOB'S NIGHT CLUB
Top 40 with DJ
Arrowchaser

CALIENTE NIGHTCLUB
Hip hop/R&B with Dr.
Shock (Winnipeg),
Invoiceable

CLIMAXX AFTERHOURS
House, trance with James
Gregory, Clark Nova, Wil
Danger Geoffrey J

COWBOYS Ladies Night:
top 40

DOUCETTE'S Mosaic:
Top 40 country, big band,
swing, jive, classic rock,
dance

JOINT NIGHTLIFE Fresh
Fridays: R&B, hip hop
with Urban Metropolis

MAJESTIK Society: d'n'
b/breaks with Celcius,
Degree, Optimus Prime,
LP, guests

MANHATTAN CLUB Top
40 dance/R&B

NEW CITY LIRWIN
LOUNGE One Night
Stand: soul/indie/Britpop/
reggae with Bluejay, Travy
D and S Master F

POWER PLANT THE
Battle Hip Hop Show: CVZ
Finest, Kronik Illz,
Tuffhouse Records; \$7;
tickets available at the
Power Plant, Soular
(WEM)

THE ROOST Euro Blitz.
Best new European music
with DJ Outtawak;
Upstairs-DJ Jazzy;
Downstairs-female strip-
per; \$3 (member)/\$5
(non-member)

ROXY ON WHYTE
Babyon Fridays:
retro/R&B/dance with DJ
Extreme

SAVOY Eclectronica with

DJs Bryana, Chris
THE STANDARD Top
40/dance with Standard
Issue

STARS NIGHTCLUB
Freedom Fridays:
Alternative, house, hip
hop, top 40 with DJ Rage

STONEHOUSE THE
Alternative, house, hip
hop, top 40 with DJ Rage
and DJ Weezle; 9pm

TONIC AFTER DARK
Fluid Fridays: Top 40
dance with DJ Philler

Y AFTERHOURS F #5K
Fridays: house/breaks/d
'n' b with Tripswitch,
Sweetz, Remo, Juicy,
Jameel, LP, Degree,
Sureshock, Old Bitch

YOUR APARTMENT
House with DJ Tomek

SAT
LIVE MUSIC

A STARS The
Brewkowskies, Pind, More
Bad News; 9pm (door)

BILLY BUDD'S Angela
Manric (Aunt Edna's
Spoon Collection);
9:30pm

BLUES ON WHYTE Jerry
Doucette; \$3

CAPITOL HILL PUB
Jambone

CASINO (EDMONTON)
Plano Bar: Jo Ann Paul;
5:30-8pm

CASINO (YELLOW-
HEAD) Stars Tonight
(tribute show)

DOUCETTE'S Top 40,
country, big band, swing,
jive, classic rock, dance

FOUR ROOMS (DOWN-
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FOUR ROOMS (ST.
ALBERT) Bombal

HIGHRUN CLUB Crush
Inch Men

L.B.'S PUB Whiskey Boyz

OSCARS PUB Mr. Potato
Head

RED'S Sage, Will Minor

THE ROXY Dale
Ladouceur and the Broke
Ensemble (CD release
party), Craig Shafer, Babe
Lloyd; 8pm; \$6

SEEDY'S First Aid Kit (CD
release party), Half Cut
Conch

SHERLOCK HOLMES
(CAPILANO) Todd
Reynolds

SHERLOCK HOLMES
(DOWNTOWN) Jimmy
Whiffen

SHERLOCK HOLMES
(WEM) Tim Becker

SHERLOCK HOLMES
(WHYTE) Boom Boom
Kings

SIDETRACK CAFÉ The
Harlots, The Schematics;
9:30pm; \$6

SPORTSMANS CLUB
Wayne Allchin, Blue Gator

URBAN LOUNGE
303; \$5

WESTMOUNT COMMU-
NITY LEAGUE Labour
Cabaret featuring Mana
Dunn (singer/songwriter),
Notre Dame des Bananes
(labour choir), Prairie Cat

Band (Cajun, swing,
rockin' country); 7pm,
\$10; tickets available at
the door

YARDBIRD SUITE
Andrew Glover Sextet; \$5
(member)/\$9 (guest);
8pm (door)/9pm (show)

CLASSICAL

CITY HALL Betty Parker.
lervis concert by
Edmonton's Suzuki Strings
Programme

ST. GEORGE'S ANGLI-
CAN CHURCH *Bugs and
Flowers* featuring VIVACE
featuring Kathleen Schoer
(flute), Thomas Schoer
(violin), Marian Moody
(viola), Diana Nuttall
(cello); \$12/\$8 (senior)/\$5
(student)/\$25 (family).
tickets available at the
Gramophone, at the door

WINSPEAR CENTRE
Edmonton Youth
Orchestra, Michael
Massey (conductor),
Dong Kyun An (solo).
2pm; \$15/\$10
(senior/student); tickets
available at TIX on the
Square (420-1757), EYC
(436-7932), at the door

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Masters: Haydn's *The
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Edmonton Symphony
Orchestra featuring
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(soprano), Nils Brown
(tenor), Brett Polegato
(baritone) and the Richard
Eaton Singers, Ivars
Taurins (conductor); 8pm;
\$22 (starting price), stu-
dent and senior discount
available; \$15 student
rush seating available
from the box office one
hour prior to concert
time; tickets available at
the Winspear Centre box
office (428-1414), TIX on
the Square (420-1757)

DJS

THE ARMOURY Top 40
dance

BACHROD VODKA
BAR Flava: hip hop with
Shortround

BILLY BOB'S Top 40,
country with DJ

BILLY BOB'S LOUNGE
Big Mouth Entertainment

BLACK DOG
FREEHOUSE Brendan's
Sausage Party: obscure
indie rock with DJ Ballhog

BOOTS Flashback
Saturdays: retro dance,
house with Derrick
Manny Mullatto

BUDDY'S NIGHT CLUB
Animal Night: top 40 with
DJ Arrowchaser

CALIENTE NIGHTCLUB
Community: house/tech
no with Anthony Rizzuto
DJ Nightcrawler, Delt,
Marco Polo, Saint Luke

CRISTAL LOUNGE Hip
hop/R&B with Dr. Shock
(Winnipeg), Invoiceable

CLIMAXX AFTERHOURS
House/hard dance with
Mr. Anderson, LP, Shortee
Marc Lossier, Jeff Hillis

DONNA Deep house with
Winston Roberts

DOUCETTE'S Mosaic:
Top 40 country, big band
swing, jive, classic rock,
dance

MAJESTIK Pimp 'n' Ho
Night: house/breaks/
trance with Tai' Shar, Big
Daddy, Trapz and MD

MANHATTAN CLUB Top
Punchline Scramble:
Dudeman; \$6

THE ROOST Music with
Jazzy; Downstairs
Jazz music with DJ Dan;
member/\$5 (non-
member)/\$5

WHYTE
Jazz; R&B, hip hop with
DJ Extreme

SKYE BAR
Nite at the
R&B/hip hop with
DJ

WINSPEAR CENTRE Fire
Sundays R&B,
with DJ

ON HOUSE PUB Top
DJ

ONIC AFTER DARK
Sundays top 40
with DJ Fuller

WINDSOR BAR AND
Sundays Association,
with Lowtek,
Mmm 68K,
etc.

Y AFTERHOURS
Mayhem Saturdays:
House/trance/hard
dance/breaks with Charlie
Mayhem, Crunchie,
Anthony Donohue, David
Stone, Derkin, Juicy,
Donovan, Jaw-Dee, Dave

YOUR APARTMENT
Nordic Foundations: DJ
Dennis Zaz and Rackman
Powers

SUN LIVE MUSIC

CAPITOL HILL PUB
Open stage hosted by
Backstreet Rob and Co; 2-
5pm

**CASINO (YELLOW-
HEAD)** Keith Baker (Tom
ones tribute show)

RITCHIE UNITED
CHURCH Gina Williams
Trio; 3:30-5pm; collection
at the door

SIDETRACK CAFÉ
Punchline Scramble:
Rotting Fruit, DJ
Dudeman; \$6

CLASSICAL

FESTIVAL PLACE Telus
Theatre; Festival Singers
spring concert; 8pm;
\$10/\$8 (child/senior)

WINSPEAR CENTRE The
Masters: Haydn's *The
Creation* with the
Edmonton Symphony
Orchestra featuring
Henriette Schellenberg
(soprano), Nils Brown
(tenor), Brett Polegato
(baritone) and the Richard
Eaton Singers, Ivors
Taurins (conductor); 2pm;
\$22 (starting price), stu-
dent and senior discount
available; \$15 student
rush seating available
from the box office one
hour prior to concert
time; tickets available at
the Winspear Centre box
office (428-1414), TIX on
the Square (420-1757)

DJS

BACKROOM VODKA
BAR Moonlight Cinema:
chilled beats and movies

**BLACK DOG FREE-
HOUSE** What the Hell:
downtempo, funk with
Trampoline

CALIENTE NIGHTCLUB
Ladies Night: hip hop,
R&B with Invinceable, MC
J-Money

CRISTAL LOUNGE Ladies
Night: hip hop/R&B with
Shortround, Echo and
Invinceable

MAJESTIK Breakfast at
Tiffany's: hard dance,
house with Tiff-Slip,
Derkin, Anthony Donohue
and guests

MANHATTAN CLUB
Industry Night: top 40
dance/R&B

THE ROOST Betty Ford
Hangover Clinic Show
Beer Bash: Every long
weekend with DJ Jazzy; \$1

SAVOY French Pop:
mixed with Deja DJ

RUM JUNGLE Industry
Sundays: top 40

MON LIVE MUSIC

BLUES ON WHYTE Doug
Deming and the Jewel
Tones; no cover

FESTIVAL PLACE (449-
3378) Vasyi Popadiuk pre-
sented by D'Arcy Greaves;
8pm; \$25; tickets avail-
able at Festival Place box
office

SHERLOCK HOLMES
(WEM) Jimmy Whiffen

SIDETRACK CAFÉ
Ladybird Sideshow;
8:30pm; \$3

URBAN LOUNGE Forty
Foot Echo

DJS

THE ARMOURY
Upstairs-house with
Junior Brown

BACKROOM VODKA
BAR Local Motive: trance,
house, breaks with DJ
Waterboy, guests

**BLACK DOG FREE-
HOUSE** Indie rock with
Penny and the Jets

TUE LIVE MUSIC

BLUES ON WHYTE Doug
Deming and the Jewel
Tones; no cover

NEW CITY LIKWID
LOUNGE Alkaline Trio
(CD release party)

SHERLOCK HOLMES
(DOWNTOWN) Tim
Becker

SHERLOCK HOLMES
(WEM) Jimmy Whiffen

SIDETRACK CAFÉ RAE
Spoon, Jeff Stuart, Brian
Duffy, Wendy McNeill;
8:30pm; \$4

SUGAR BOWL Don Ross;
8pm; \$22

YARBIRD SUITE
Tuesday Jam Session: Jeff
Hendrick Combo; 9pm
show; \$3

CLASSICAL

**ELLERSLIE ROAD BAP-
TIST CHURCH** The Lynne
Singers; 8pm; \$10
(adv)/\$15 (door)

DJS

BILLY BOB'S LOUNGE
Karaoke and DJ Tues with
Run Riot Professional
Music Productions

**BLACK DOG FREE-
HOUSE** Viva Le Rock:
indie rock

BUDDY'S NIGHT CLUB
Top 40 with DJ Stephan

CALIENTE NIGHTCLUB
Bashment Tuesdays: Hip
hop/R&B/reggae/dance-
hall with Bomb Squad, DJ
Invinceable

MAJESTIK DJ Karaoke:
open decks with Derkin

THE ROOST Wild and
Wet Contest with Female
DJ Rhonda; \$1 (mem-
ber)/\$3 (non-member)

ROXY ON WHYTE Hip
hop with DJ Vadim (UK),
with the Russian
Percussion, First Rate,
Shortround and Echo

STARS NIGHTCLUB
Tattoosdays: Alternative,
metal and grooves with
Timn and DJ Dr.
Rockdablok

URBAN LOUNGE Game
Show: DJs from the Bear,
96X, Krock

WED LIVE MUSIC

ATLANTIC TRAP AND
GILL Open mic with
Kimberly MacGregor;
8pm

BLUES ON WHYTE Doug
Deming and the Jewel

Tones; no cover

PLEASANTVIEW HALL
Northern Bluegrass Circle
Music Society bluegrass
jam session; 7:30pm

**ROSSDALE COMMUNI-
TY HALL** Little Flower
open stage hosted by
Brian Gregg; 8pm

SIDETRACK CAFÉ
Marko Yamagishi (jazz);
8:30pm; \$4

SHERLOCK HOLMES
(DOWNTOWN) Tim
Becker

SHERLOCK HOLMES
(WEM) Jimmy Whiffen

URBAN LOUNGE The
McGillycuddies; \$5

WINSPEAR CENTRE
World at Winspear: La
Bottine Sounante (French,
North American roots
band); 8pm; \$26 (starting
price); tickets available at
the Winspear box office
(428-1414)

DJS

BACKROOM VODKA
BAR Whyte House
Wednesdays: house with
Ariel and Roel, Winston
Roberts

**BLACK DOG FREE-
HOUSE** Glitter Gulch:
country, roots

BUDDY'S NIGHT CLUB
Top 40 with DJ Stephan

FILTHY McNASTY'S Mix
Tape Wednesdays: hip
hop with Reece, C-
Sekshon, Sonny Grimezz

MAJESTIK I Love Techno
techno, tech house with
Neal K, guests

THE ROOST Amateur
Strip: Weena Luv, Sticky
Vicky with DJ Alvaro; \$1
(member)/\$3 (non-mem-
ber)

SEEDY'S Wxxx
Wednesdays: hard house,
trance with DJ Tall Guy

STARS NIGHTCLUB WED
Wednesdays: Hip hop,
R&B, soul with DJ Who
and the Sound Crew, spe-
cial MC guests

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WEST MALL MAY 8 - 10 TIM BECKER MAY 12 - 17 JIMMY WHIFFEN	DOWNTOWN MAY 8 - 10 JIMMY WHIFFEN MAY 12 - 17 TIM BECKER

VENUE GUIDE

A STARS Upper Fl,
10545-82 Ave, 439-
1422

THE ARMOURY
10310-85 Ave, 702-
1800

ATLANTIC TRAP AND
GILL 7704-104 St, 432-
4611

BACKROOM VODKA
BAR 10324-82 Ave,
upstairs, 436-4418

BILLY BOB'S LOUNGE
Continental Inn, 16625
Stony Plain Road

BILLY BUDD'S
LOUNGE 9839-63 Ave,
438-1148

**BLACK DOG FREE-
HOUSE** 10425-82 Ave,
439-1082

BLUES ON WHYTE
10329-82 Ave, 439-
2000

BOOTS 10242-106 St,
423-5014

BUDDY'S NIGHT
CLUB 11725B Jasper
Ave, 488-6636

**CALIENTE NIGHT-
CLUB** 10815 Jasper
Ave, 425-0850

CAPITOL HILL PUB
14203 Stony Plain Rd,
454-3063

**CASINO (EDMON-
TON)** 7055 Argyll Rd,
463-9467

**CASINO (YELLOW-
HEAD)** 12464-153 St,

463-9467

CITY HALL City Room,
469-7382

**CLIMAXX AFTER-
HOURS** 10148-105 St

COWBOYS 10102-180
St, 481-8739

CRISTAL LOUNGE
10336 Jasper Ave, 426-
7521

DONNA 10177-99 St,
429-3338

DOUCETTE'S 2nd Fl,
10120-103 Ave, 423-
9982

DRUID 11606 Jasper
Ave, 454-9928

**ELEPHANT AND CAS-
TLE ON WHYTE**
10314-82 Ave, 439-
4545

ELLERSLIE ROAD
BAPTIST CHURCH
10603 Ellerslie Road,
487-9112

4 PLAY NIGHTCLUB
10338-81 Ave, 433-
7183

FESTIVAL PLACE 100
Festival Way, 439-3378

FILTHY McNASTY'S
PUB 10511-82 Ave,
432-5224

FOUR ROOMS
RESTAURANT
(EDMONTON)
Edmonton Centre, 102
Ave, Entrance, 426-
4767

FOUR ROOMS
RESTAURANT (ST.
ALBERT) 28 Mission
Ave, St. Albert, 460-
6688

HALO 10538 Jasper
Ave, 423-HALO

HIGHRUN CLUB 4926-
98 Ave, 440-2233

JOINT NIGHTLIFE
WEM, 486-3013

KINGSNIGHT PUB
9221-34 Ave, 433-2599

LONGRIDER'S 11733-
78 St, 479-7400

MAJESTIK 10123-112
St, 423-3352

MANHATTAN CLUB
10345-105 St, 423-
7884

**NASHVILLE'S ELEC-
TRIC ROADHOUSE**
WEM, 489-1330

NEW CITY LIKWID
LOUNGE 10081 Jasper
Ave, 413-4578

O'BYRNE'S 10616-82
Ave, 414-6766

OSCAR'S PUB 221
Chippewa Rd,
Sherwood Park, 467-
7000

**PARKDALE-CROM-
DALE COMMUNITY**
LEAGUE 11335-85 St,
471-1940

PLEASANTVIEW
HALL 10860-57 Ave,
434-5997

**PROVINCIAL MUSE-
UM THEATRE** 12845-
102 Ave

RED'S WEM Phase III,
481-6420

RITCHIE UNITED
CHURCH 9624-74 Ave,
435-8170

ROSBOWL PIZZA
10111-117 St, 482-
2589

**ROSSDALE COMMU-
NITY HALL** 10135-96
Ave

THE ROXY 10708-124
St, 453-2440

ROXY ON WHYTE
10544-82 Ave, 439-
7699

RUBY SKYE BAR
LOUNGE WEM,
Bourbon St, 489-6789

RUM JUNGLE WEM,
Phase II, 486-9494

**ST. GEORGE'S ANGLI-
CAN CHURCH** 11733-
87 Ave, 944-4209

SANTA MARIA
GORETTI CENTRE
478-5326

SAVOY 10401-82 Ave,
438-0373

THE SECOND CUP 7
Churchill Square

SECOND CUP AT
CALLINGWOOD 6825-
177 St, 486-1999

SEEDY'S 10314-104 St,
421-0992

SHERLOCK HOLMES
PUB Capilano Mall,
1136, 5004-98 Ave,
463-7788 • Rice
Howard Way, 426-7784
• 10341-82 Ave, 433-
9676 • Bourbon St.

(WEM), 444-1752

SIDETRACK CAFÉ
10333-112 St, 421-
1326

THE STANDARD
6107-104 St, 438-2582

STARS NIGHTCLUB
Main Fl, 10551-82 Ave,
432-7977

STONEHOUSE PUB
11012 Jasper Ave, 420-
0448

SUGAR BOWL 10922-
88 Ave, 433-8369

TONIC AFTER DARK
9920-62 Ave, 408-2877

URBAN LOUNGE
8111-105 St, 439-3388

VELVET LOUNGE
10041-170 St

WINDSOR BAR AND
GRILL 11712-87 Ave,
433-7800

WINSPEAR CENTRE 4
Sir Winston Churchill
Sq, 428-1414

**WESTMOUNT COM-
MUNITY LEAGUE**
10970-127 St, 471-
1940

**WOODCROFT COM-
MUNITY HALL** 13915-
115 Ave, 436-1554

YARBIRD SUITE
10203-86 Ave, 432-
1000

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10117-101 St, 425-
6151

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TO THE BEAT OF



du Maurier



root down

By JENNY FENIAK

Bullies pulpit

Robin Hunter and the 6 Ft. Bullies • With Hardy Drew and the Nancy Boys • Seedy's • Sat, May 10 Don't shudder in fear: Robin Hunter's "Bullies" are really just a couple of gentle giants who only want to play along. And they're damn fine musicians, to boot—Thom Golub's talented bass playing and John Woroschuk's command of the dobro complement the work of local veteran performer Robin

Hunter quite nicely.

"The first time we played the Black Dog, we didn't really have a name," explains Hunter. "I was sitting down and they were standing up and Joe Bird said, 'You look like you're surrounded by a couple of six-foot bullies.' So, I was like, 'There's the name!'"

With a new name came the gigs, and—in Hunter's case—a brand-new album. Almost. The trio has been busy messing around and recording some of Hunter's material. "It's interesting," Hunter says, "because I'm taking some stuff that I used to do with the Imagineers, some stuff that I've written recently and some more country-folk-blues kind of coverish material and mixing it all up."

Now, for you young 'uns out there, Hunter used to play trippy instrumental space-rock with a band called the Imagineers between 1988 and 1999. They were hailed as local superhumans during their heyday for their musical prowess and inventiveness, and the

name is still spoken in hushed tones by older scenesters.

The Imagineer-era tunes that Hunter has tossed into the Bullies sessions are either gems that he's kept in his back pocket or previously unreleased tracks which may never see the light of day. We'll find out which is which when

We're not afraid to make fools of ourselves and be a little offensive—or really offensive.

the Bullies' first album comes out next fall. "It's sort of starting to open up a little bit," says Hunter. "We're going to be featuring—hopefully—in the next few live shows some instrumental material written by John and Thom."

For now, Hunter and the Bullies have all been keeping busy in the

vibrant local roots music scene. While all three put in their two cents on John Spear's album this year, they've also lent their talents to recent studio recordings by Jen Kraatz, Andrea House and Dale Nikkel. "It's turning into quite an interesting little scene here," says Hunter.

Four times a Ladybird

The Ladybird Sideshow • Side-track Café • Mon, May 12 There's a plethora of beautiful voices across our vast country. But when four Toronto friends and singers decided to join forces and start their own group, they decided they had no choice but to leave that noisy hub if they wanted to be heard.

Melissa McClelland, Lisa Winn, Janine Stoll and Erin Smith are touring together as the Ladybird Sideshow, showcasing their stunning vocal harmonies while embracing genres as disparate as lullabies, country, rock and

funk. "Because we all have such different sounds and vibes up onstage, it helps us to appreciate the role each one of us takes in the group," says McClelland. "We all add something of equal importance to the overall show and we all realize it takes four Ladybirds to do that."

But the show isn't over when the four ladies sing. "Because it's four friends up onstage together as well as four musicians, there's a lot of interaction and laughing," says McClelland, explaining the "Sideshow" half of their name. "We're not afraid to make fools of ourselves and be a little offensive—or really offensive."

Each Ladybird has another musical project outside the group and recording credits of her own, but they all managed to record a few Ladybird tracks together before going out on tour. Those songs will be available when they come through town next week, so you can take a little bit of the Sideshow home with you. ☺

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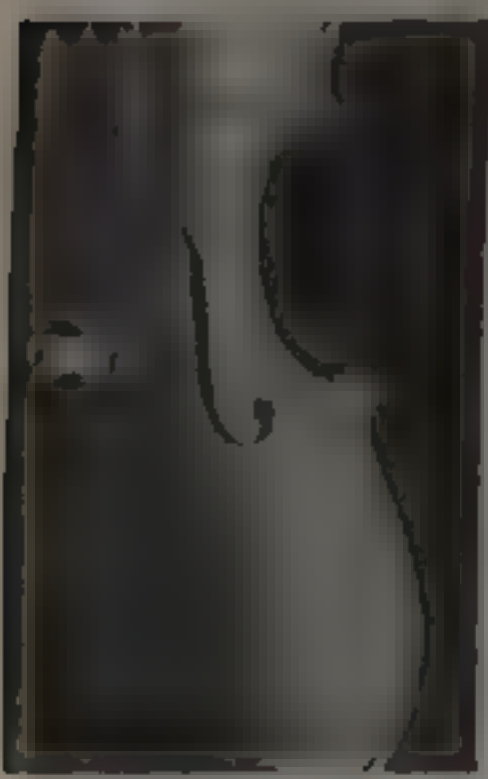
ROBIN HUNTER & THE
SIX FOOT BULLIES
Nancy Drew & the Hardy Boys

thurs may 15th

THE SAINTE
CATHERINES
MATTER OF A MINUTE

fri may 16th

Junior Pantherz
with Heavy Metal
Jazz Concepts



classical notes

By ALLISON KYDD

The secrets of chamber

If he once exhibited pique with the Edmonton Symphony Orchestra, Maestro Grzegorz Nowak, now of the Metamorphosis Concert Foundation, has seen the light. The rebel orchestra has "evolved" into a chamber orchestra, he says, since "There is a symphony orchestra in town which meets [the demand for symphonic music] while no other orchestra in town is addressing the majority of chamber repertoire." Of course, the lim-

its the Winspear organization imposed on Metamorphosis had something to do with it—Nowak's brainchild had to retreat to the Jubilee Auditorium for its concerts with full-sized symphony orchestra. And now the Jubilee is closing for extensive renovations.

Far be it from me, however, to question an organization that bows gracefully to the inevitable. I'm pleased Nowak still appears in Edmonton, and next year's program and lineup of soloists—which includes pianists Dickran Atamian and Berenika Zakrzewski, violinist Jasper Wood and vocalist Nan Hughes—look exciting. This solution may well save everyone's face. The chamber orchestra has a different name as well as a different configuration. In dubbing it the Canadian Chamber Orchestra, Nowak took the advice of his American and European managers—the organization has already been approached about two international tours.

Some of the changes onstage last Friday may have reflected this new focus.

For instance, Ronda Metszies replaced Colin Ryan as principal cello. This doesn't mean Ryan won't appear with the new orchestra in future. "Even hockey teams," Nowak says, "have twice as many players as are on the ice at any one time." However, he says he does "need a group that can meet the demands of touring" and feels the orchestra needs "a life of [its] own which doesn't depend on co-ordinating with the ESO."

For those puzzled by the name, there are no plans to move the CCO from Edmonton, as Nowak says there is both a "very warm public" and a "large pool of very good players" here. This second year is important. Like many arts organizations, the orchestra must survive two seasons on its own before it qualifies for certain grants.

The May 2 concert began with Andrezej Panufnik's whimsical *Old Polish Suite*, as arranged by Nowak himself. While exploring moods from melancholy and majestic to light and danceable, the work keeps coming back to a rich,

melodic refrain. Next, guest pianist Piotr Paleczny discovered an even greater well of emotion in Chopin's flamboyant Piano Concerto No. 1 in E minor. Tchaikovsky's showy *Serenade* completed the program and launched another level of fine ensemble playing by the CCO. When in sync, nine violins still make a powerful sound, and the passing of the theme among the various parts was brilliant.

Speaking of pique, many fine classical groups could legitimately say they seldom receive the coverage they deserve. Director Heather Johnson's Cantlon Choirs, for instance, win many competitions and perform often—most recently at with the Edmonton Youth Orchestra at Convocation Hall and in their own "spring" concert, *Songs of Sanctuary*, on a slushy Sunday, May 4. Apparently the program ended with all 200 choristers united in "a moving tribute to the commonality of sound and language in an increasingly fragmented world." Wish I had been there!

The EYO's final concert of the sea-

son comes up at the Winspear on May 10 at 2 p.m., this time featuring the senior orchestra and Dong Kyun An in Dvorak's *Concerto for Cello*. Also on the program is Ravel's *Valses Nobles et Sentimentales* and Strauss's *Rosenkavalier Suite*. Youth orchestra concerts are always heart-warming, and this one promises to be polished as well.

Also coming up this weekend is a three-day run of Haydn's *The Creation*. Ivars Taurins, director of the Tafelmusik Chamber Choir since 1981, conducts the ESO and the Richard Eaton Singers in this upbeat oratorio, a good workout for the trebles. When the VIVACE string quartet performs Saturday evening, May 10, at St. George's Anglican Church, however, it may be tempted to change its title, *Bugs and Flowers*, though tulips bloom under the snow. Finally, Don Ross is at the Sugarbowl on Tuesday, May 13. Haven't got the program, but Ross, versatile clarinetist and leader of St. Crispin's Ensemble, always puts a spring in my step. ☺

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My compliments to the Jeff

Jeff Stuart ditches the distortion to make music with a folkier flavour.

BY JERED STUFFCO

Sometimes it takes a few years for an artist to find their true voice. Take local singer/songwriter Jeff Stuart, for instance. After spending the latter part of the '90s rocking out in harder-edged bands, he decided to swap the distortion pedal and power chords for his old acoustic and take his music in a folkier, more lyrical direction.

"I had been playing for a while and sort of realized that my writing was a little more folky and acoustic," says Stuart, fresh from a two-week holiday in B.C. "That was the stuff that was naturally brewing, so I figured that I shouldn't try and kid myself anymore—if I was going to play music, then I should do whatever came out naturally."

Perhaps it was an extended sojourn in the idyllic surroundings of Jasper (where Stuart spent two years honing his skills as a songwriter and performer) that led to this epiphany. In any case, doing what



comes naturally has become the M.O. for the young singer/songwriter ever since—an approach that's reflected in the decidedly expressive and honest nature of his work. "That's the most important thing

INTERVIEW **FOLK**

with this genre of music," he says. "If you want to do it well enough to get people interested in what you're doing, you pretty much have to be as honest as possible—without taking yourself too seriously.

"What's really challenging," he



continues, "is that people are actually listening to what you're saying, so you have to be a little bit more careful with your words. In a lot of cases, you've got to have the guts to wear your heart on your sleeve. You've got to lay it all out for people to see—otherwise you're not being honest."

AFTER HOOKING UP last year with longtime pal and former bandmate Brian Duffy, the duo decided to take Stuart's songs out of the bedroom and onto the stage. "I'd been doing a lot of playing and writing out in Jasper,

SEE PAGE 35

FORTY FOOT ECHO

EXCLUSIVE WIN TO GET IN SHOW

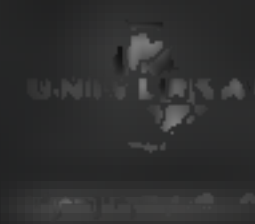
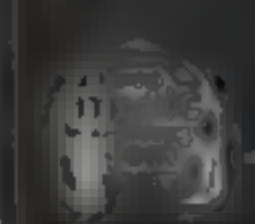
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MUSIC



The old man and the CD

Grandaddy nails down a release date for much-anticipated *Sunday* disc

BY SARAH LISS

The psychic dramas of the rich and famous can make for marvelous entertainment when drug- and depression-induced mayhem ensues. (Who *didn't* gloat—and cringe—at Whitney Houston's recent tabloid-

worthy meltdown?) But for those whose muse is more melancholy, existential chaos leads to great art.

Take Jason Lytle. The sensitive songwriter behind decade-old Modesto, California indie rockers Grandaddy followed up his heavy post-tour burnout by recording *Sunday*, a stunning psych-art rock epic slated to drop in June. Lytle says after surviving the "big fuckin' circus" of touring life, making Grandaddy's first full-length since 2000's critically lauded *The Sophtware Slump* was a particularly painstaking process.

"Every step of this band's evolution has to be justified," Lytle says. "Things have to become bigger, better, happier, fatter, fuller. More than anything else, I had to make sure I was 100 per cent focused on every single song. So the way we recorded the album wasn't by jumping around, laying down parts from track to track, but by trying to find the absolute essence of each song and live with it and not let it be done until it's done."

That obsessive attention to detail resulted in a spectacular set of *Pet Sounds*-tinged, lushly layered tunes in which Lytle's worries about whether or not he'd, as he puts it, get his shit together are transformed into metaphor-laced stories about robotic jobs, abandoned lots and the dark side of living in a dream world.

With those themes, Lytle's reedy vocals, well-chosen found sounds and Grandaddy's killer band—guitarist Jim Fairchild, bassist Kevin Garcia, drummer Aaron Burtch and keyboardist Tim Dryden—on board, *Sunday* sometimes comes off as a more organic orch-pop companion piece to last year's Flaming Lips epic, *Yoshimi Battles the Pink Robots*.

Lytle's a bit weirded out by the comparison. Aside from the fact that

the Lips disc "spooked" him with its techno undertones, he claims he pretty much cut himself off from other folks' tunage while working on *Sunday*. "I started sifting through our own back catalogue," Lytle says, "'cause I'd kinda detached myself from everything and needed to find myself again—for lack of a better term—musically."

MAYBE THIS EXPERIMENT in musical auto-archaeology helped Grandaddy succeed in creating a record that showcases their growth as a band. *Sunday* stands alone as a remarkably fresh-sounding disc, but

hovering in the cracks you can hear traces of Grandaddy's sonic

progression from *The Sophtware Slump*'s Radioheadish computer-tweaked twang all the way back to their embryonic roots as a Cali punk outfit.

Lytle's not nostalgic for those early years, by the way. "What put us over the edge," he quips, "was when that explosion of Green Day candy-coated punk rock popped up out of nowhere. We were just dirtbags, playing with crappy-ass equipment, trying

to scrounge up enough money to buy a new set of strings for the guitar, using revolving rehearsal spaces. We were playing shows to all these little rich kids, kids who were getting tattoos to look tough.

"We were so turned off by artificial punk rock,"

he continues, "that we decided to rebel and started taking more of a Mogwai or Low approach, slowing things down a lot. When we found that was making people uncomfortable and angry, we thought, 'Shit we're even more punk rock now if we're pissing people off.'" ☺

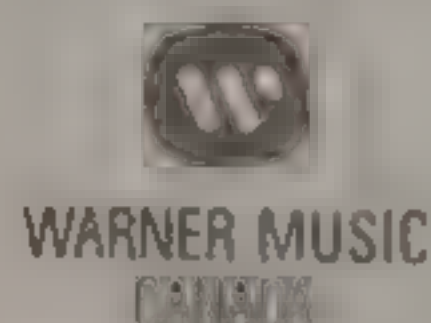
Grandaddy's new album, *Sunday* (V2/BMG), will be in stores June 10

melanie doane

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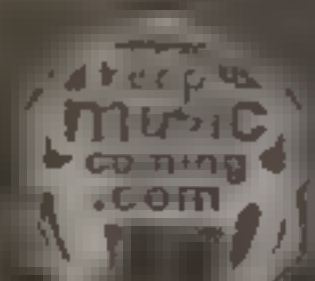
melanie doane

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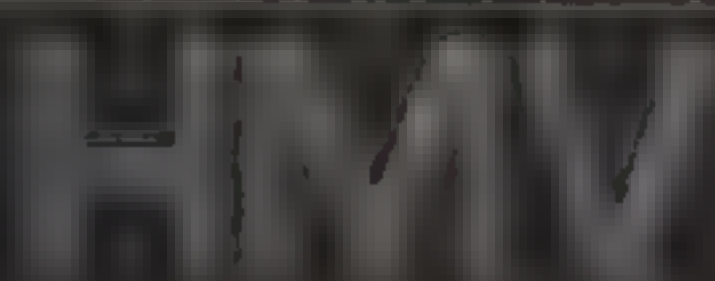
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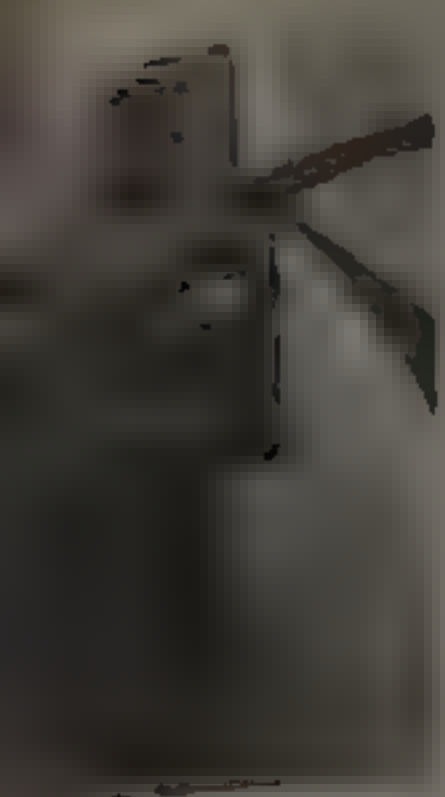
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bpm

BY DAVID STONE

Music not for airports

Talk about bad luck. Last week, DJ and producer Christopher Lawrence was getting ready to fly from his home in Los Angeles to Melbourne, Australia, where he hoped to start building a studio. Accordingly, much of his cargo for the flight was musical gear—which ended him in security detention at LAX for several hours (where he was questioned by federal authorities) and triggered the evacuation of a terminal.

Anybody who knows Lawrence realizes his is one of the nicest men on the planet, known for lifting dancefloors with his brand of thundering dance and his beaming smile. On this day, however, his gear somehow came up with traces of explosives on them, instigating the entire fiasco. Lawrence himself was released two hours later.

"Times have changed," said Lawrence from his Los Angeles home. "Ten years ago I used to get stopped in customs due to suspicions of drugs. Now I'm being detained by the FBI and the bomb squad for allegedly carrying explosives. It's not easy being a DJ."

Hopefully, a few events in the coming weeks will have better luck. Right at the top is a new weekly down at Caliente Nightclub, best known for its dancehall and hip hop schedule. Starting this Saturday, however, the downtown club is getting an electronic shock with **Community**, featuring a mix of house and techno. Hosted by resident DJ Nightcrawler and Anthony Rizzuto—who have dubbed themselves Daytripper Productions—the weekly will present Deft, Marco Polo and Saint Luke on opening night, then Cziolek, Avrum Gold and Greg Wynn on the following week. Get there before 11:30 p.m. and pay only \$5 for cover.

The following Thursday (May 15), Gold Club and United Productions start



Deep Dish

their season of events off with the return of Washington, D.C. house legends **Deep Dish** over at the Manhattan Club, formerly known as Bronze. The duo of Ali "Dubfire" Shirazinia and Sharam Tayebi have hit the road to promote their latest Global Underground disc, *GU #25: Toronto*. It's the first time the prestigious mixed disc series has tipped its hat to a Canadian city, thanks to a sold-out gig the Grammy-winning pair played at the city's Guverment Nightclub a few months back. The pair found the night inspiring enough to warrant preservation within the GU catalog. The group's last contribution to the series, *GU: Moscow*, was one of the label's best-selling releases and scored the trophy for Best Compilation at the 2002 DanceStar USA Awards.

On Friday, May 16, Red's becomes a hotbed for Edmonton's local hip hop talent, as DJs and MC gather to test their skills and take away some big prizes. The event combines the Edmonton round of the **Technics/DMC Canada Canadian DJ Championship** and the **Eliminator 2003 MC Showdown**, which has all the potential of boosting some local hitters to the next level. In the DMC portion of the night, aspiring turntablists will have six minutes each to show off their beat-juggling and scratching tricks, creating new music with nothing more than two turntables and a mixer—just like Grandmaster Flash and Jam Master Jay did back in the day. I admit, I think I'm alright around a turntable, but I know there are people

in this city who could make a record do sonic backflips, and that's a skill I've always admired and respected.

However, it's not good enough to hide that talent from the world. If you can make a scratch record sing in your hands, you should be up on that stage on May 16 and doing it. There's no sense in staying in your basement, thinking that no one should hear you. If you could have a chance to fly off to Montreal, or maybe even the world finals in London, then why wouldn't you take the chance? Even if you don't win, it's an experience worth having. After all, it took guys like Mix Master Mike and Craze years before they dominated the field, and they did it by working their skills and being original. And never giving up.

The same for the Eliminator MC portion of the evening. It's like the climax of the movie *8 Mile*, where lyrical monsters take the mic and throw out freestyles while the clock ticks down the seconds. It's a display of vocal prowess, improvisational skill and masterful vocabulary—which means it would be way too easy to hear jokers step up and cuss about their opponent's mom for half a minute. Unless you could make it original and funny. That's the ticket—being original. And unafraid to take a chance.

If you're interested in entering the DMC, drop me a line at davidstone@shaw.ca and I can help you get in there. But don't wait another second. ♡

couver in the fall to do some more recording. [Stuart cut a four-song demo in Van last November.] We want to take this stuff that we're doing and do it in a somewhat traditional sense, but modernize it a little bit. I don't want to make any bold comparisons, but I really like what Beck did on *Mutations*—it's

folk music but with added flavors."

Indeed, if Stuart's past is any indication, his musical evolution has just begun. ♡

JEFF STUART AND BRIAN DUFFY
Sidetrack Café: Tue, May 13 • The Black Dog: Sat, May 31 (4pm)

Jeff Stuart

Continued from page 33

Stuart says. "When I moved back to Edmonton, I bumped into Brian at a party and we decided to work together. It's worked out well, because we've known each other for so long.

"When it's just the two of us it's all about the songs," chimes in Duffy. "It's pretty stripped-down—just two acoustic guitars and Jeff's vocals. With a lot of heavier music, you can hide behind distortion or playing that's as loud or as fast as possible. With this kind of music, you have to keep it clean—even though it's easier to hear mistakes."

The duo also hopes to expand the lineup by adding a drummer and a steel player. "The tentative plan," Stuart says, "is to get back out to Van-

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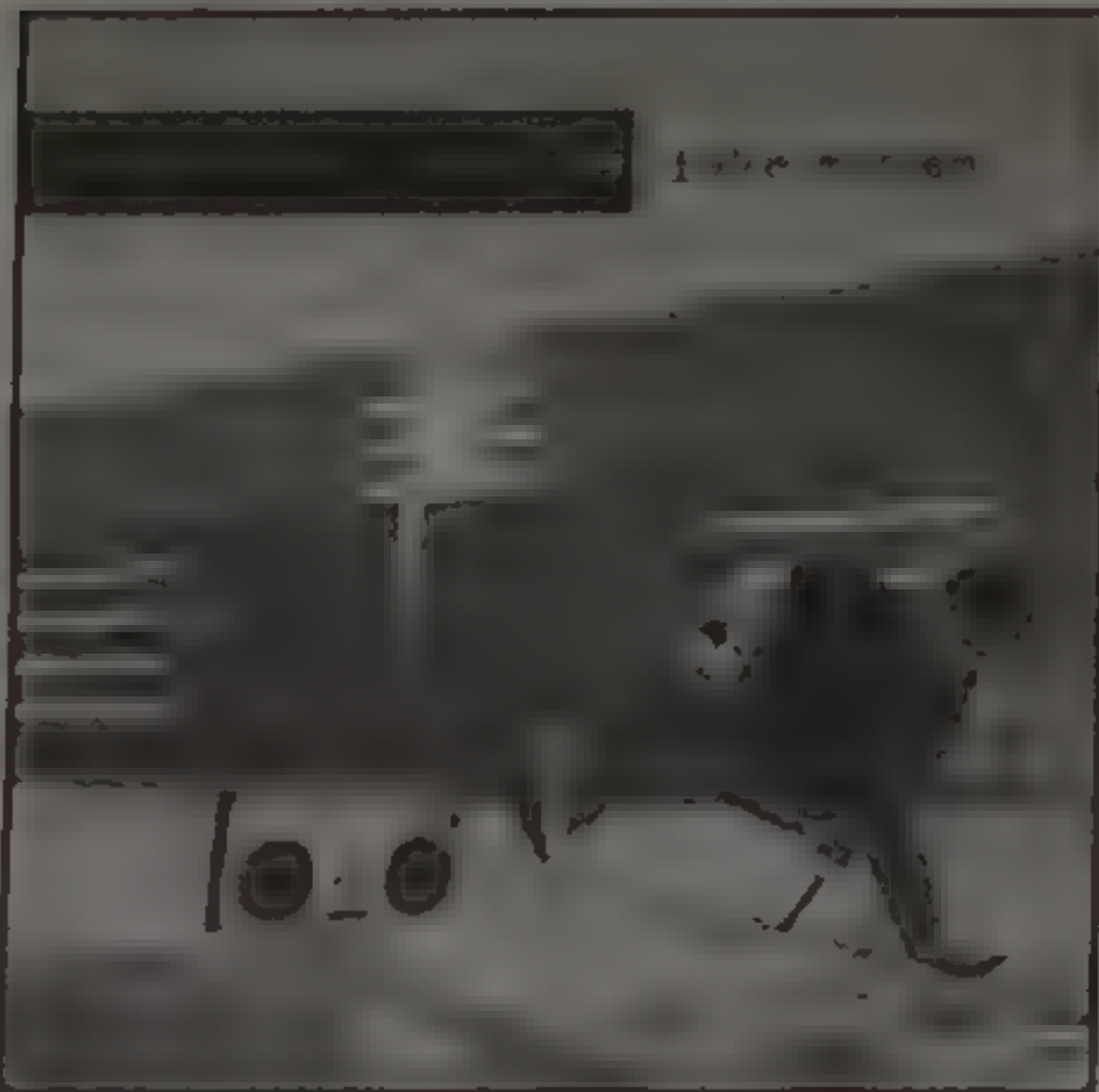
top 10 cd's

1. **WHITE STRIPES**
Elephant
2. **LUCINDA WILLIAMS**
World Without Tears
3. **NORAH JONES**
Come Away With Me
4. **DANIEL LANOIS**
Shine
5. **MADONNA**
American Life
6. **FLEETWOOD MAC**
Say You Will
7. **50 CENT**
Get Rich Or Die Trying
8. **EVANESCENCE**
Fallen
9. **COLDPLAY**
Rush Of Blood To The Head
10. **BOOSMACK**
Faceless

top 10 dvd's

1. **TREASURE PLANET**
2. **FAMILY GUY: SEASON 7**
3. **TWO WEEKS NOTICE**
4. **BABYLON 5: SEASON 1**
5. **STANDING IN THE SHADOWS OF HOLLYWOOD**
6. **COMPLETE MR. BEAN**
7. **HARRY POTTER & THE CHAMBER OF SECRETS**
8. **ABOUT A BOY**
9. **DARKNESS FALLS**
10. **TRANSPORTER**

NEW SOUNDS



LIAM LYNCH
FAKE SONGS
(PUMPKINHEAD/EMI)

You know what's great? The fact that somebody like Liam Lynch lives on this planet. Lynch makes fucked-up movies with puppets, rocks out with Jack Black and Dave Grohl and convinces Ringo Starr to play drums on some album he's making in his garage. He wears horn-rimmed glasses, looks a bit like a guy I knew in university and can make convincing piss-takes on anything from David Bowie to Talking Heads to the Pixies in his spare time. "Fake Björk Song" sounds like a cast-off from *Homogenic*, right down to the asymmetrical beats and squirrely pixie nonsense lyrics like "I'm jumping out of boxes and surprising your foxes." (I mean, c'mon, have any of Björk's songs actually made sense lately?) How about "Fake Depeche Mode Song," with the on-point tinny keyboards and morose lyrics like "You can't see me because I'm wearing black." Lynch gets it. He pisses all over rap ("Rapbot"), metal ("I Am the Vulture's Son") and punk ("United States of Whatever") with sleep-deprived glee, only because he loves them all. A horny kind of love. Wait, that's a song too. It's like listening to an ADD savant, schooled by Ween, They Might Be Giants and Weird Al in a bondage parlour. Like he says in "Sir Track," "I'm not a star baby, I'm a trip." Righteous and damn weird. ★★★★★ —DAVE JOHNSTON

STEREOLAB
ABC MUSIC
(KOCH)

THE CLEAN
ANTHOLOGY
(MERGE)

It'll take you nearly five hours to get through *ABC Music* and *Anthology*, two humongous career-overview double-CDs devoted to legendary cult bands. Both collections have obviously been assembled with a great deal of care and contain plenty of terrific music, but *Anthology* (a mammoth 46-track celebration of the '80s/'90s New Zealand fuzz-pop combo the Clean) is the only one that I can imagine anybody listening to all the way through in one sitting. It's an exhaustive CD; *ABC Music* (32 tracks' worth of live recordings Stereolab did over the years for the BBC), on the other hand, is simply exhausting.

I don't mean for a moment to dismiss Stereolab, who were, after all, one of the most distinctive, consistent and prolific groups of the '90s. Their songs were experimental in structure and yet full of catchy melodies, with lyrics that often straddled the line between the pop sensibilities of '60s yé-yé with ultra-cerebral philosophizing—imagine Serge Gainsbourg writing songs for Jean-Michel Jarré, with Jacques Derrida serving as producer. (I write about them in the past tense, even though I assume that the band will continue to make music together even after the death of singer Mary Hansen in a cycling accident late last year.)

And *ABC Music* contains tight performances of most of their best material, including "Lo Boob Oscillator," "Tomorrow Is Already Here" and "International Colouring Contest." It's just that over the course of two and a half hours of music, Stereolab's resolute lack of emotion—the medium-tempo grooves, the restrained, droning, barely intelligible vocals—starts to feel oppressive. It's just too damned much Stereolab! The band

seems to be performing minute variations on a narrow range of themes rather than striking out into new territory. I'd recommend *ABC Music* as an excellent primer on Stereolab's music—but only in small doses.

With *Anthology*, on the other hand, each new track thrills you in a different way from the one that preceded it. There's nothing fancy about the Clean's music—they never strayed too far from the basic garage-rock lineup of guitars, drums and organ, all recorded onto no-frills eight-track—but they managed to turn out one glorious song after another, full of urgent yet atmospheric guitar licks and rough-hewn vocals. The material on Disc One has most of the rawer stuff, from tossed-off near-novelties like "Beatnik" to epics such as "Point That Thing Somewhere Else" or the quietly insistent "Whatever I Do Is Right." And the somewhat more polished Disc Two is even better; I could listen to stuff like "Big Soft Punch" and "Too Much Violence" forever. It all builds up to the classic closing track, "Twist Top," with its at once hilarious and defiant chorus "Three million people can be wrong!"

The Clean show that back-to-basics rock can be just as inventive and forward-thinking as anything in the "experimental" bin. I love Stereolab, but *ABC Music* made me want to shut off my stereo and not listen to any more music for the rest of the day. *Anthology* made me want to start up a band. *ABC Music*: ★★★★★; *Anthology*: ★★★★★ —PAUL MATWYCHUK

THE NEW PORNOGRAPHERS
ELECTRIC VERSION
(MINT)

When *Mass Romantic* became the hipster album of choice back in 2000, it was arguably on the back of the irresistible single "Letter From an Occupant." Sure the title track rocked, but "Letter" became a minor anthem thanks to indie pin-up Neko Case's caustic rock vocals and the jangling wall-of sound arrangement. While

there wasn't much wrong with the rest of it, *Mass Romantic* definitely rode glory on that song's wake. What cripples the Pornos' follow-up, *Electric Version*, is the lack of another "Letter"-style track, a song that picks you up and tosses you elated into the rest of the material until you can't stop enough. A few tracks, like "From Blown Speakers," aspire, but the entire album seems intent on rocking all day, only to bland out. There's no debating that the performances are stellar, but with everything buzzing and crackling from start to finish, the album fails to draw you in. ★★ —DAVE JOHNSTON

KIMMIE STARR
SUN AGAIN
(VIOLENT INCH)

Think trip-hop Nelly Furtado. Sure, she's cooler, deeper, more interesting and a real songwriter with cred among Canada's hip and soulful—but that voice! It soars like Nelly. Starr's third recording, her second since a sour experience with Mercury, has sexy, round beats that make you want to push your dungarees lower on your hips and groove. She's traded in most of the angry vibes of her early days for a celebration of love and music, friendship and growth, all of which blossom in honest, wise rhymes. Mushy it ain't. Her voice melts sweet and cool like whipped cream and, with the help of mates like Moka Only, DJ Murge, Coco Love Alcorn and ex-Dream Warrior Spek, Starr delivers what could be her most commercially viable album yet. She calls it her first "professional record," with emphasis on arrangements, melodies and hooks. From the cheeky "Super clever" ("Try to find a girl like this and you'll never") to the danceable "Soar" ("I resolve to find the truth/Speak words that free me") and the trippy "Rise" ("We have been blessed by honesty and lies"), it's a rich ride to the end, especially the hidden rock reprise of "Discovered"—definitely worth waiting for. ★★★★★ —LISA GREGOIRE

TELL THEM WHERE TO GO

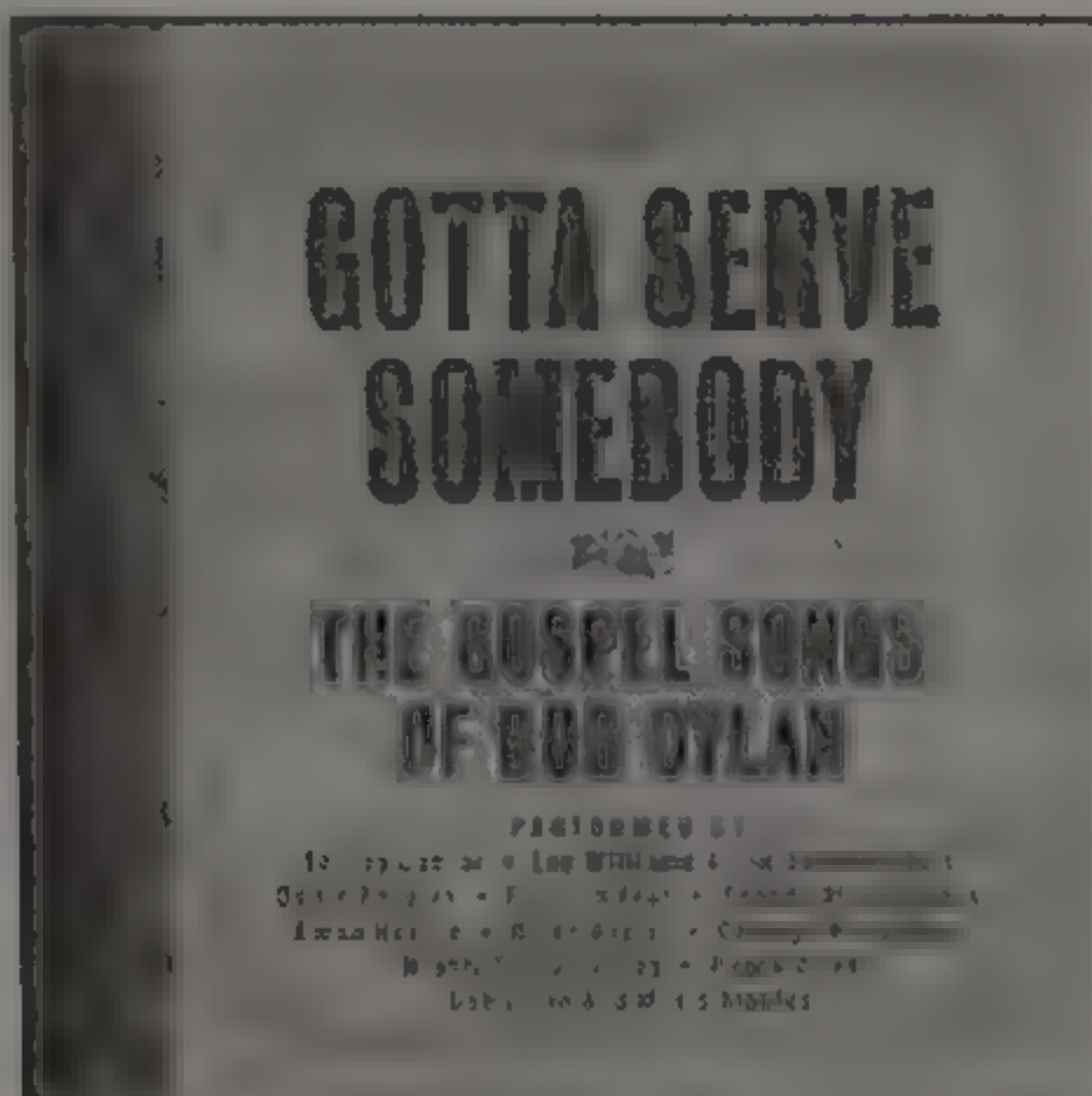
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his take on the tried-and-true posturing and vulgar violence of gangsta rap.

The New Breed includes a CD of bonus music but there's nothing on it or that DVD to justify a purchase. The documentaries on 50 Cent and his jailed friend Tony Yayo are modestly entertaining but shallow, and aside from some behind-the-scenes footage and the disturbing "Heat (Street Version)" video, there's little in the videos and clips section that you can't find elsewhere. 50 Cent's self-aware posturing may be entertaining up to a point, but the only innovations on this DVD are the fact that it's packaged like a CD and contains the most egregious overuse of gun-related sound effects in recent years.

The New Breed will only appeal to 50 Cent's established fans, but even they aren't likely to consider this essential. ★★ —JAMES ELFORD



VARIOUS ARTISTS
GOTTA SERVE SOMEBODY:
THE GOSPEL SONGS OF BOB DYLAN
(SONY)

There's no denying the power of Bob Dylan's words or the depths of his search for spiritual meaning. But much of Dylan's strength comes from the raspy starkness of his delivery. There is pain and weight in his songs; we feel it when words barely escape his mouth and fall to the floor. Which is precisely why many of the polished, choreographed "big sound" covers on this gospel tribute album lose impact. The Fairfield Four do well with their playful harmonies on "Are You Ready," Aaron Neville is as angelic as ever on "Saving Grace," I liked Vance Allen's bare-bones "When He Returns" and Dylan's odd duet with Mavis Staples on "Gonna Change My Way of Thinking" works in a weird way. But much of *Gotta Serve Somebody* comes across as too big, too affected—ideas that may have looked bright on paper yet dimmed as layer after layer was added. Better than a show-tune take on Dylan, but nowhere near as godly as the version of "Knockin' on Heaven's Door" Finland's Leningrad Cowboys and the Russian Red Army Choir recorded a few years ago. Now that's the gospel. ★★ —DAN RUBINSTEIN

I AM SPOONBENDER
SHOWN ACTUAL SIZE
(GOLD STANDARD LABORATORIES)

There's a major vogue in the electronic music world these days for bands with a vintage sound; that is, groups who record on '70s-era synths (the kind that Kraftwerk and Rush used to thrive on) and lay their material down on tape, eschewing all things digital for the warm world of analog. British soundscape artists Add N to (X) are at the forefront of this movement, but rock experimentalists I Am Spoonbender look to have

given up the guitar interplay that first made them noteworthy in exchange for some Moogs (or at least modern keyboards that can be programmed to sound a lot like vintage Moogs).

Don't be fooled by the fact that IAS feature ex-members of novelty punk acts like Cub and Pansy Division; *Shown Actual Size* is a three-song EP on which each track could pass as the theme song from some long-lost sci-fi show like *Space: 1999* or *The Starlost*, or maybe something from a Berlin nightclub circa 1978.

Too bad that, with a running time of only 14 minutes, it's all over so fast. Heck, some Kraftwerk songs were longer than that. But it's time well spent. ★★☆☆ —STEVEN SANDOR

ZIGGY MARLEY
DRAGONFLY
(PRIVATE MUSIC)

"Everybody's worried about time/But I just keep that shit off my mind/People living on 24-hour clocks/But we're on a ride that never stops." That verse, sung over the opening reggae riffs of the leadoff and title track of his first solo album, serves as more than a scene-setting intro to Ziggy Marley's *Dragonfly*—it's practically a mission statement, and not in a lame corporate kinda way. Marley talks to insects, dogs and trees in "Dragonfly," lamenting how the environment is going down the drain while asking what kind of creature man is. But it's a celebratory, defiant song, neither brooding nor deliberately cryptic, and it sets the mood for the rest of the record.

Although Marley jumps from the Middle East to bottomless love to the shackles of commercial pigeonholing—sounding by turns like his father, Ben Harper and Joe Henry—he seems to have a straight-up message here: be true to yourself and the rest will follow. The music is a mix of reggae, hip hop, R&B, roots and pop. But it's tied together by Marley's voice. "My frustration won't subside/I've been tried time after time," he sings on "Looking," a song radiant with Jamaican sunshine. "But it's not my style to quit/There is more to life than this." All you gotta do, according to Ziggy, is keep looking, looking, looking. ★★☆☆ —DAN RUBINSTEIN

NO FUN AT ALL
MASTER CELEBRATIONS:
THE BEST OF NO FUN AT ALL
(EPITAPH/BURNING HEART)

To the uninitiated, No Fun At All could be mistaken for just another Californian pop/punk band. But look again and you'll see that there's a suspicious number of vowels in their names. Do a little more research and you'll discover they're actually from Skinnskatteberg, Sweden and were in fact one of the first bands to pique North American interest in the Swedish invasion. Unfortunately, they broke up a year ago, which means this best-of package is all you're going to ever get. Taking the best elements from American bands like Bad Religion and the Offspring, No Fun at All put their tunes through a European meatgrinder and emerge with a collection of powerfully engaging songs. Spanning the years from their 1993 debut right up till the end, the strong vocals and blasting guitar licks on this disc separate No Fun at All from the slew of upstarts currently bogging down the genre. ★★☆☆ —PHIL DUPERRON

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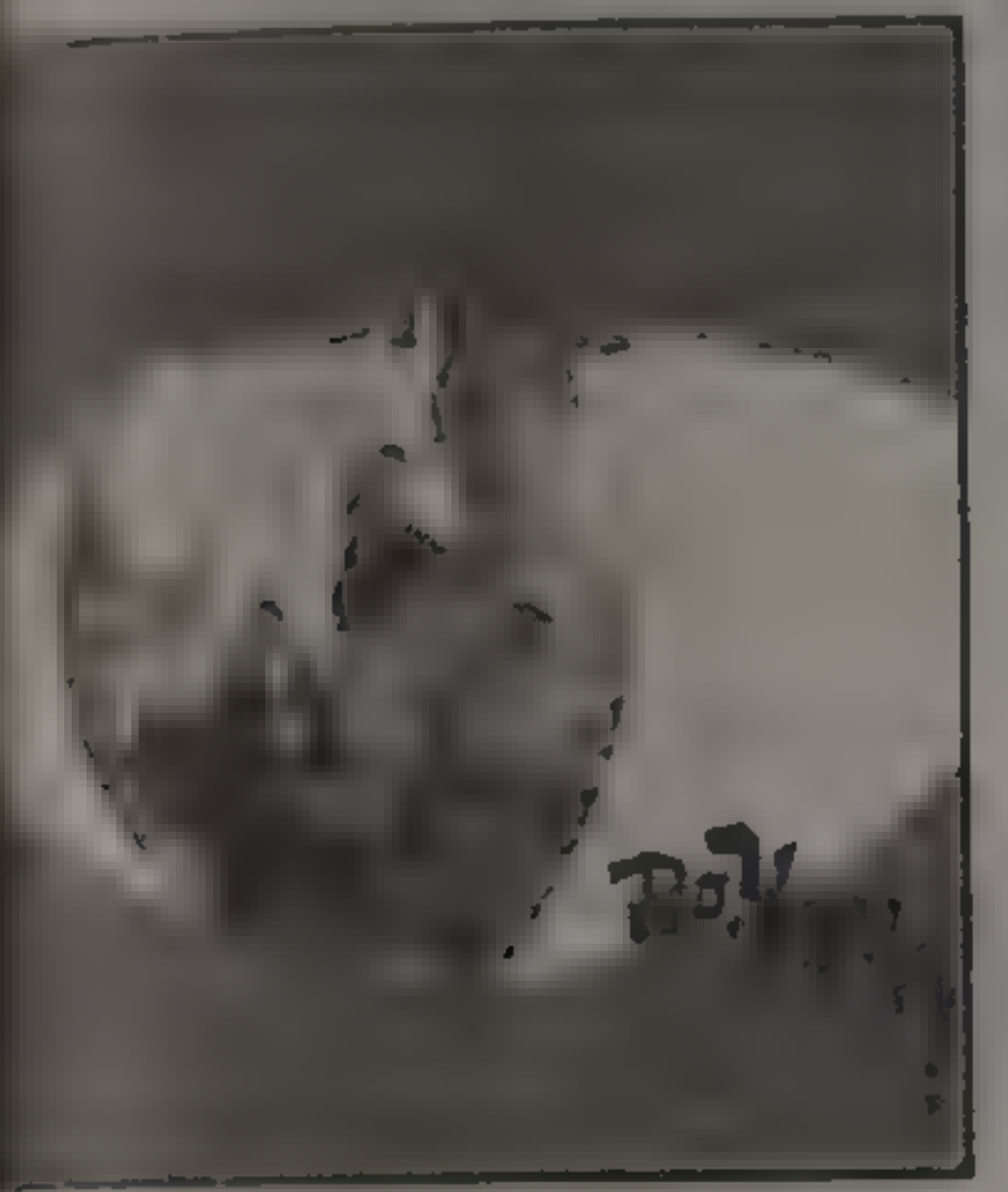
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...oden made his name in the
...ental music scene as part of
...garde rock outfit Fridge, but
...is side project, Four Tet, he
...o show the world that he's an
...ic music innovator of mettle,
...Like many of the new guard of
...ronic-experimental set (Cana-
...t Manitoba comes to mind),
...n isn't satisfied with canned digi-
...ds: for "She Moves She," high-
...g, using flicks are used to
...ect. In "My Angel Rocks Back
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...ectronic drones for a 21st-centu-
...ry sound.



THE FLESHTONES
DO YOU SWING
(ROC)

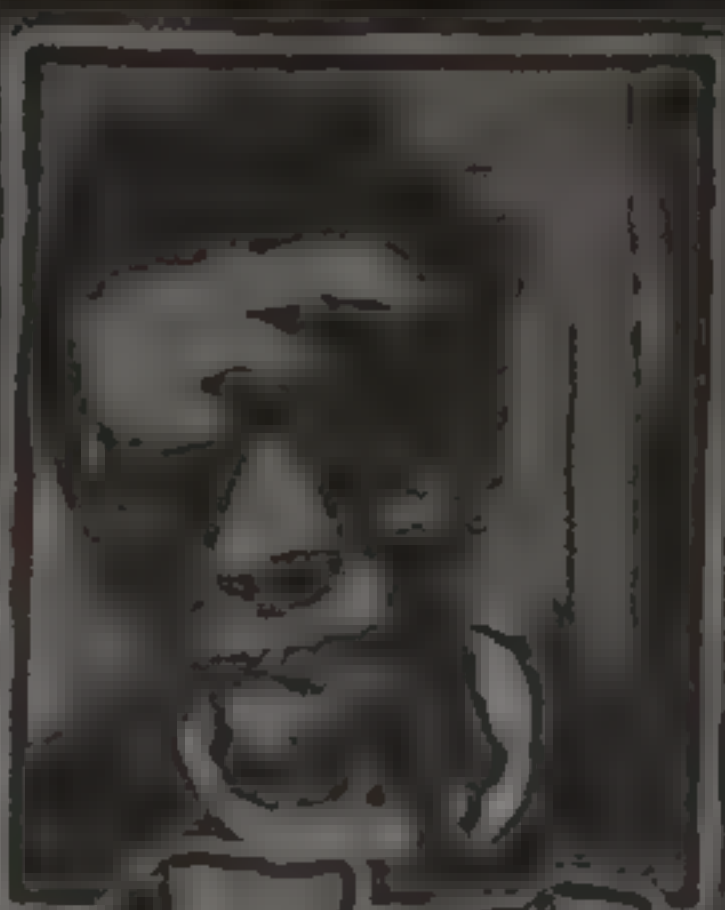
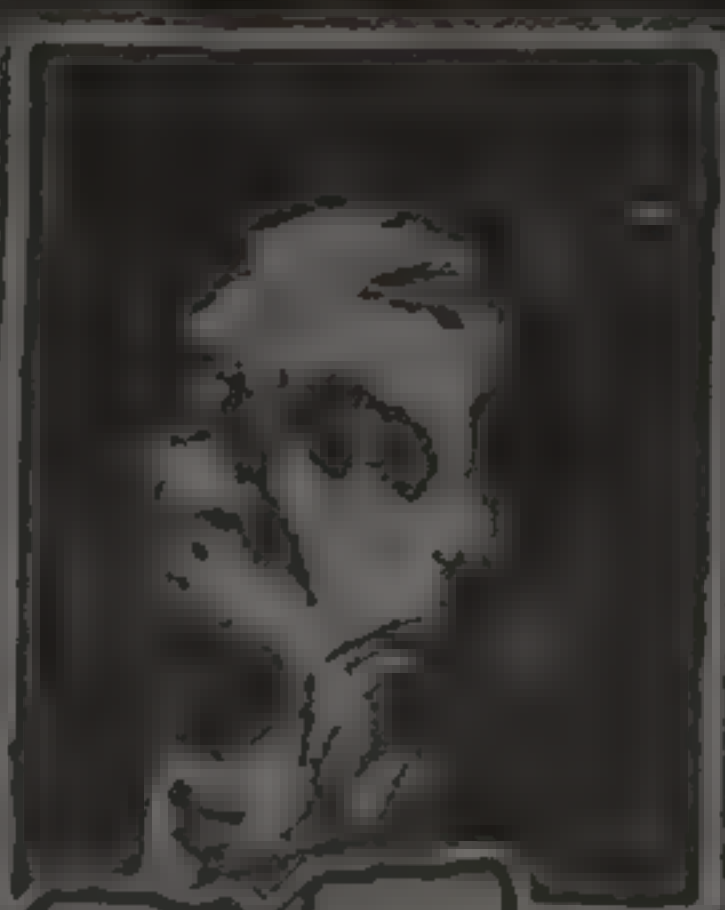
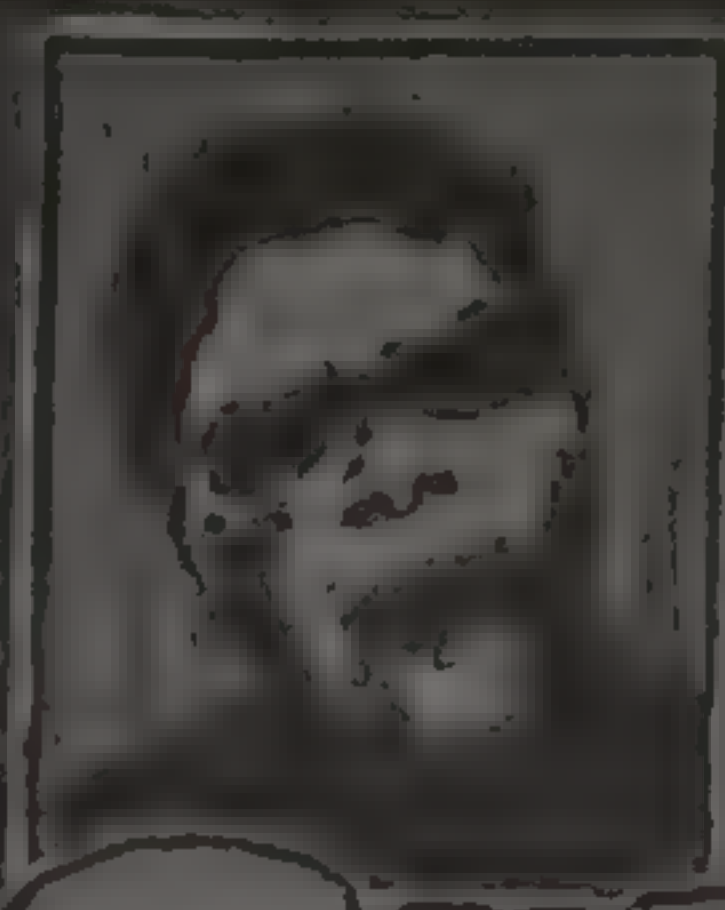
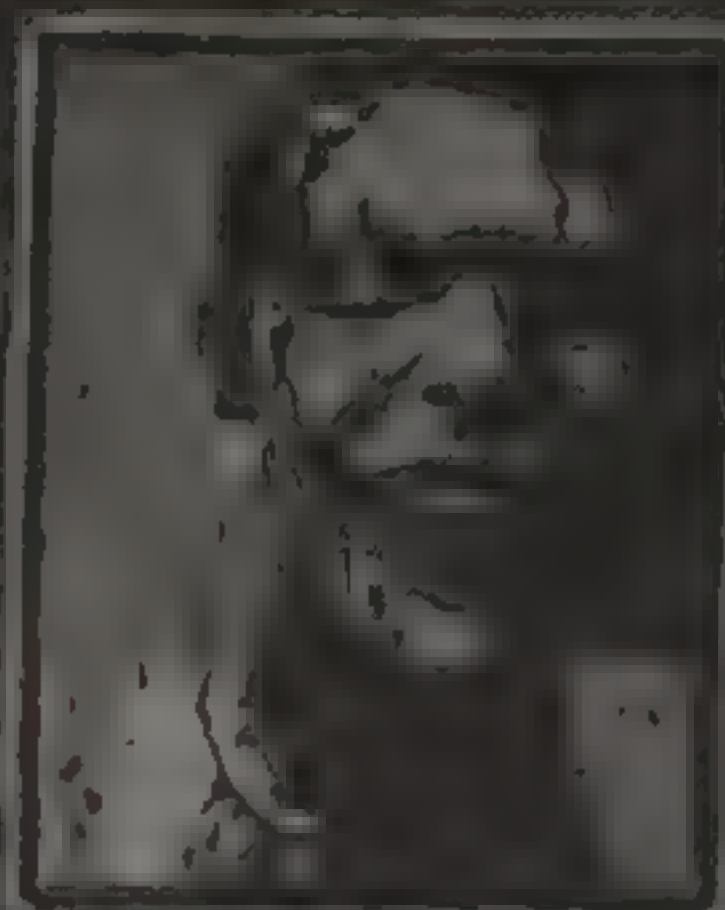
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...as that they can still maintain their
...garage-influenced sound with
...paced songs that draw listeners
...their fun-loving world.

...om the opening guitar twangs in
...You Swing," the album takes off
...eeps going hard to the end. The
...mic pounding of the semi-instru-
...al "1-4-5" and the chanting cho-
... "It's Alright" (which begs to be
...along to) give the album variety,
...songs like "Right On Woman"
...Double Dipper" are simply great
...The Tones have surprising ener-
...a band that's getting on in years,
...gh *Do You Swing* lacks the insane
...ic rock fury that a younger band
...bring to the party. Then again,
...e to see a band that doesn't have
...er for its lack of experience or tal-
...th distortion or distracting loud-
...★★★ —JAMES ELFORD

THE NEW BREED (DVD)

...50 Cent actually have enough
...al after his overnight rise to fame
...releasing a DVD full of clips,
...and a documentary (all in a sub-
...y small CD jewel case)? Probab-
...ly, but that won't stop this
...ting juggernaut from trying to
...fans of their paycheques with

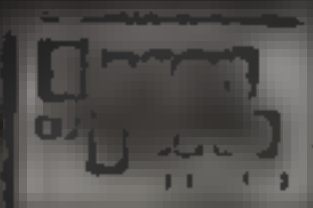
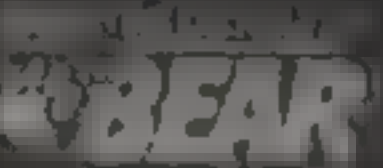
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A fertile imagination

Activist/musician
Dale Ladouceur
delivers new baby
and new album

By DAN RUBINSTEIN

It seems fitting that Dale Ladouceur's daughter Ramsay was born the day between the first anniversary of the September 11 attacks and Friday the 13th. "It was like the eye of a hurricane," laughs Ladouceur, a local singer/songwriter and Chapman stick player who's performed at so many benefit shows over the years that she's known nearly as much for her outspoken political views as her music. It's also appropriate that Ladouceur considers losing the chance to interview Ralph Nader while in the maternity ward the "only drag" to an otherwise easy pregnancy and birth.

Ladouceur is a new mom in more ways than one; it took a little more than nine months, but she's just delivered a new album as well. The recording process that led to *Brimstone and Clover* began last July, when she was eight months pregnant. After a three-week break, the Broke Ensemble (né the Mavens, with Daniel Schnee added on sax) went back into the Crowtown Productions home studio run by Ladouceur's husband, drummer and producer Bill Hobson. While laying down vocals and overdubs, Ladouceur noticed the most significant physical change to her body, other than becoming a food source. "My voice had never sounded better," she says, speaking into the phone quietly with the baby asleep. "My breathing and my pitch—I was so much stronger." (Ladouceur also noticed that while Ramsay seemed to like reggae *in utero*, getting funky to the big bass, she now stops crying when she hears mom singing on the radio or CD.)

If she has to name her genre, Ladouceur calls *Brimstone and Clover* an "indefinable blend of folk, rock and jazz," and the lyrics ooze with the earthy juice of defiance and self-reliance. "You've got to care somehow," she sings at the start of the opening, title track over party

chatter and a meandering sax theme that weaves through the 14 tracks. "This is still matters to me," says Ladouceur, the material is not overtly political like some of the songs written by one of her idols, Bruce Cockburn. "Even though my attitude is diminished at all, I feel I'm being preachy about it," Ladouceur. "I'm just expressing I feel and what I observe in bleak, democratically-choked, corporate-owned society."

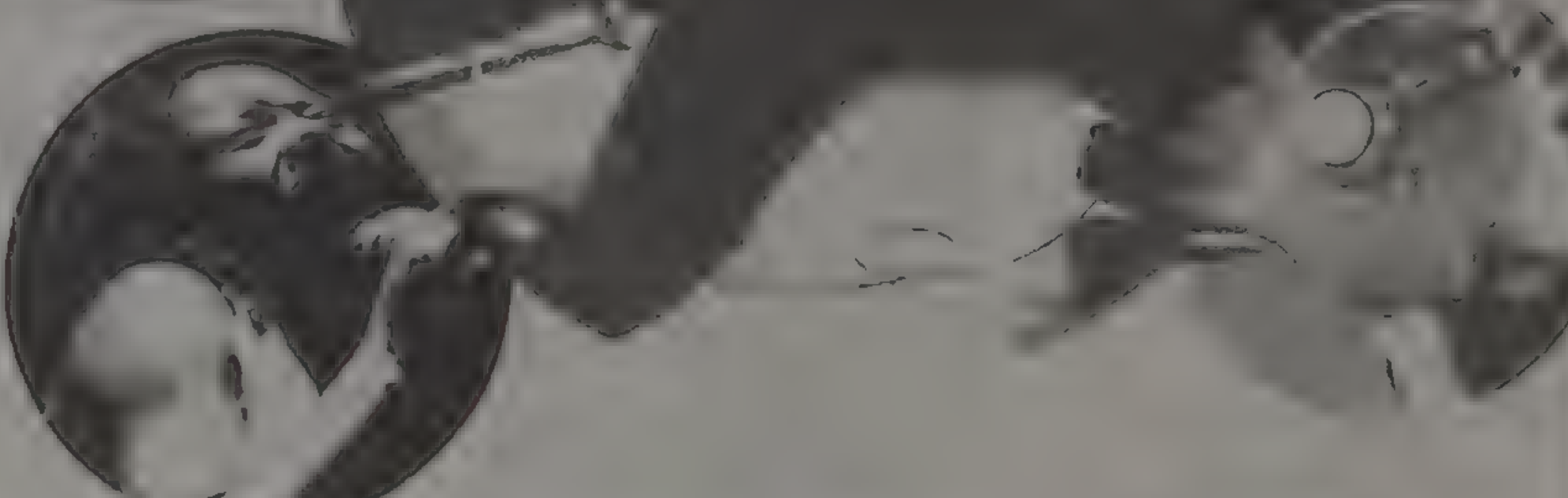
PART OF THAT SUBTLE, her approach to lyrics comes from the way she writes. Ideas strike her at random times and places: when

running the or fading to sleep. And when they hit, m

lyrics she scribbles down are stream-of-consciousness. "I can't sit down and write a song about the Trade Agreement of the Americas or the privatization of water," Ladouceur says. "Some of this just comes through my pores. I feel somebody called it a tickle in the heart. A strange, excited feeling that goes through your core and you know you have to get to a pencil and write with your heart, then edit with your head." (Thankfully, Ladouceur has a pen that lights up on her bedside table. When the late-night calls come, she doesn't even have to turn on the light!)

After the CD release show at Roxy Theatre—booked there because the Broke Ensemble's music is "club music" and because the Roxy has a great room for more than live music—Ladouceur hopes to land a summer festival shows. She also has her eye on the New Orleans Jazz Festival and Louisiana International Music Festival, both possibilities for the band next April. Motherhood may have meant giving up many of her extracurricular activities, but Ladouceur is still designing theatre soundscapes, writing for local newspapers, but not music. "Oh no," says Ladouceur, "that's me. I don't want Ramsay to grow up feeling that I didn't have time for her. So having a career in music and being a mama will be the two main gigs I have." ☺

DALE LADOUCEUR AND THE BROKE ENSEMBLE (CD RELEASE PARTY)
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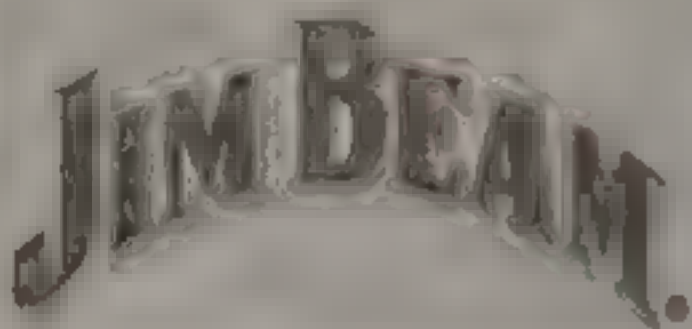
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Studio comportment

Little-known storefront studios enrich Edmonton's classical music scene

BY ALLISON KYDD

Some of the hardest-working musicians in Edmonton operate small, independent studios and, as well as teachers and performers, their own business managers and publicists. This sometimes means the wider public is little aware of them and what they are doing.

For instance, back on April 27, Vox Productions presented *Sweet Power of Song* with sopranos Eva Bostrand and her former student, Phyllis Knox, accompanied by pianist Judy Loewen and cellist Judy Amundsen in a program of songs, arias and sacred works by Monteverdi, Vivaldi, Purcell, Mozart and Mendelssohn. As too often happens, audience numbers did not reflect the performers' talent, preparation or choice of repertoire.

Many of us love a private concert atmosphere, however, where just about everyone fits into the category of friend, family or colleague and performers seem to sing right to us. Neither were the principals dismayed by the size of the crowd, since the event coincided with one of this spring's freakish snowstorms, an ironic backdrop for a program rich with songs about love and rebirth. "It was supposed to be a spring concert," chuckled Knox. She was moving to Regina within a few days, and it was a classy way to say goodbye.

Meanwhile, Bostrand bemoaned her departure, saying, "As a voice teacher I have been really blessed, working with high-calibre students who also become colleagues." Trained in Sweden, where she toured and recorded with the Swedish Radio Choir, Bostrand has been a soloist with Pro Coro Canada and the Edmonton Symphony Orchestra, adjudicated at music festivals across Canada and appeared in numerous faculty recitals at the Alberta College Conservatory of Music—all this while maintaining her own Storefront Studio in the Allendale district. A year ago, she invited a few friends and colleagues to join her in the Storefront Music School.

The school is run as a collective in which all teachers provide input

into its creative direction, and Bostrand insists on experienced, highly qualified instructors. Together, they offer private lessons, as well as workshops and master classes. Vox Productions is another Bostrand initiative; it aims to provide teachers and voice students with opportunities for performance and further study. "Those [musicians] who do something in this city create their own opportunities," she says. "If there is something you are passionate about, there is an opportunity. The establishment is not creating jobs for you."

WITHIN ONLY a few blocks of Bostrand's school is another music

studio, whose proprietor, Elsie Hepburn, is currently promoting an

upcoming concert sponsored by Alberta's Association of Registered Music Teachers. This Saturday at McDougall Church, two of Hepburn's students, Sarah Jeffries and Kevin Gagnon, are presenting *An Evening of Song*. Days before the show, Jeffries and Gagnon are talking about their future plans and the difficulty of finding contralto-bari-tone repertoire. Enlisting popular organist Jeremy Spurgeon for the show as their accompanist is a definite plus, and concert proceeds will be welcome, as the singers are studying and won't have summer jobs.

For 20-year-old Jeffries, the challenge of finding appropriate repertoire is not unusual when she looks like a Juliet but has a voice that resembles those of legendary contraltos such as the late Kathleen Ferrier or Maureen Forrester. Gagnon has tasted acclaim as a soloist for Pro Coro Canada, and for chorus and minor roles with Edmonton Opera.

Jeffries, a University of Alberta student and popular church soloist, next goes to Banff for a course in opera as theatre, which includes a production of John Estacio's *Philomena*. Gagnon is off to Germany, where he will study the language and settle in at the Mozartarium. He hopes to spend several years working as a "house singer" with a German opera house.

Where is a teacher's influence

in all this? Ultimately, students choose their own direction. "I wouldn't want the responsibility," says Hepburn, claiming she simply provides the information. "This town is full of exemplary musicians," she says, "who have stayed here and enriched the community." Which takes us back to the primary role of smaller studios: they enrich us. ☐

PROFILE CLASSICAL



Eva Bostrand

Watching the Detective

Dennis Potter's masterwork, *The Singing Detective*, arrives on DVD

BY PAUL MATWYCHUK

Director Jon Amiel vividly recalls screenwriter Dennis Potter's reaction the first time he heard the script for his masterpiece, the 1986 BBC TV miniseries *The Singing Detective*, spoken aloud. It was at a table reading with the entire cast just before they were about to begin shooting; the epic script took some eight hours to get through, and when they were done, Potter was speechless. "God," he muttered. "I didn't realize it cut so close to the bone."

In later interviews, Potter preferred to call the film "personal" rather than "autobiographical." But you can hardly blame people for confusing Potter with Philip Marlow, the film's fascinating, infuriating and unforgettable main character. Both Potter and Marlow spent long months in the hospital suffering from psoriatic arthropathy, a nightmarish condition that renders its victims nearly immobile, crumples their hands into useless fists and causes their skin to come off in large, bloody flakes. Both men spent their childhoods in the Forest of Dean, a remote, backward region of England where their shyness and unusual intelligence isolated them from their classmates. And both men were authors with a troubling tendency toward misogyny and misanthropy.

For most Potter fanatics, *The Singing Detective* stands as the ultimate, most potent encapsulation of themes and motifs—the fascination with the godlike nature of the writing process, the ironic use of pop songs of the '30s and '40s, the depiction of sexual desire as at once attractive and grotesque—that appeared in nearly all of his work, which also includes *Pennies From Heaven*, *Lipstick on Your Collar* and *Blackeyes*. But even if you don't know a thing about Potter—or his pretty much unquestioned standing as the greatest TV writer of all time—it's impossible not to be bowled over by *The Singing Detective*, which is, quite simply, the greatest imaginative feat in the history of TV drama. And its release last week on an excellent three-disc DVD set provides a perfect opportunity for people who missed its original broadcast or haven't been able to track it down on videotape to experience it before the (by most reports, vastly inferior) American film version starring Robert Downey Jr. taints its reputation.

MICHAEL GAMBON is mesmerizing as Marlow, a writer of pulp detective novels whose skin disease allows him to do little more than lie helplessly in



Michael Gambon in *The Singing Detective*

his hospital bed, wallow in pain and despair and make withering, bitterly sarcastic remarks to the condescending doctors and nurses treating him. He passes the time by revisiting the plot of one of his early novels (an espionage thriller about a detective and part-time big-band vocalist chasing Nazi collaborators in post-WWII London), mulling over the key traumas of his childhood (especially the afternoon he witnessed his mother screwing his father's best friend in the

REVUE VIDEO

woods) and devising paranoid fantasies in which his estranged wife plots to cheat him out of the movie rights to one of his novels. It doesn't take long for all these layers of reality and fantasy to start blending into each other in Marlow's mind; what emerges, in the words of actor Patrick Malahide, is "a psychological case history told as a detective story and set to music." In effect, Marlow becomes a detective trying to solve the mystery of his own life—to figure out why he hates women, why his mother killed herself, why he's buried every decision he's made in his life beneath a thick layer of guilt. The problem, Marlow says, is that this particular mystery is filled with too many clues and no solutions.

It's hard for me to convey what an enormous impact *The Singing Detective* had on me when I first saw it 17 years ago. Back then, as an aspiring writer, what most excited me were the flashier aspects of Potter's writing: the viciously humorous wordplay, the *tour de force* word-association scene in which Marlow matches wits with his psychiatrist (Bill Paterson), Potter's willingness to abruptly shatter the

reality of a scene by having characters launch into elaborate musical numbers (as when Marlow's doctors perform a sinister version of "Dem Bones"). But when I watched it again last week, I was more impressed with the economical yet vivid way Potter portrays Marlow's childhood—his unhappy mother, his well-meaning but impotent father, his insidiously cruel schoolteacher—as well as the underrated, incisive performance by Janet Suzman as Marlow's wife. And I continued to marvel at the series' unique, non-linear structure, which circles around and around a handful of key incidents and images in Marlow's life (a scarecrow in a field; a boy in a tree; Marlow's father at a railway station, his arm raised in a frozen gesture of farewell), which blossom into greater significance with each return visit.

IT'S ALMOST UNBELIEVABLE to see what a hack Jon Amiel has turned into since making *The Singing Detective*—his later films include *Entrapment*, *Copycat* and *The Core*, all of which had scripts even Philip Marlow would be ashamed of, let alone Dennis Potter. But then again, Potter himself went into a bit of a creative decline following this film; he remained as prolific as ever, turning out 12 more screenplays and several books before dying of cancer in 1994, but none of them had the intensity, the pain, the bitter humour or the sheer storytelling power of *The Singing Detective*. Watch it for yourself and see. As the singing detective himself would say, "Am I not right or am I right?" ☐

THE SINGING DETECTIVE

Directed by Jon Amiel • Written by Dennis Potter • Starring Michael Gambon, Patrick Malahide and Janet Suzman • Now on video

Catherine the not-so-great

Quebec filmmaker Catherine Martin weds lovely images to draggy pacing

By BRIAN GIBSON

Quebec director Catherine Martin, a longtime writer and director of short films, recently made her first feature, 2001's *Mariages*. That film and two other shorts by Martin play next week at Metro Cinema. They're slow, sometimes static looks at fading institutions and traditions, usually matriarchal. But the films themselves don't linger in the mind as their narratives bog down and the images stagnate. The results are long on visual appeal, but short on dramatic effect.

The first 50-minute short, *Les Dames du 9e* (*Ladies of the Ninth Floor*), is a series of interviews with various waitresses who have long been working on the ninth floor of an Eaton's department store in Montreal, in a gorgeous Art Deco dining room that opened in 1931. Martin interrupts the interviews with reminiscences by various women about the significance of the restaurant, shot in black-and-white, and a fractured narrative that takes place on an ocean liner. The shots of the marble-floored eatery, warmly lit by glowing lamps, are sumptuous, but the interviews are often stale. Other than immense pride in their place of work

and vague recollections of the rapport between server and diner, there is little to the waitresses' stories. Moments of deep emotion, such as Annette Cortez's obvious joy when she displays her diploma for 25 years of work and recites her speech in English, are few and far between. Other workers on the ninth floor pass unmentioned, and linguistic, historical or socio-political contexts are never laid out. Martin shows the beauty of the women's workplace and the dignified status of their jobs, but ultimately spoons up a shallow concoction that leaves a dull aftertaste.

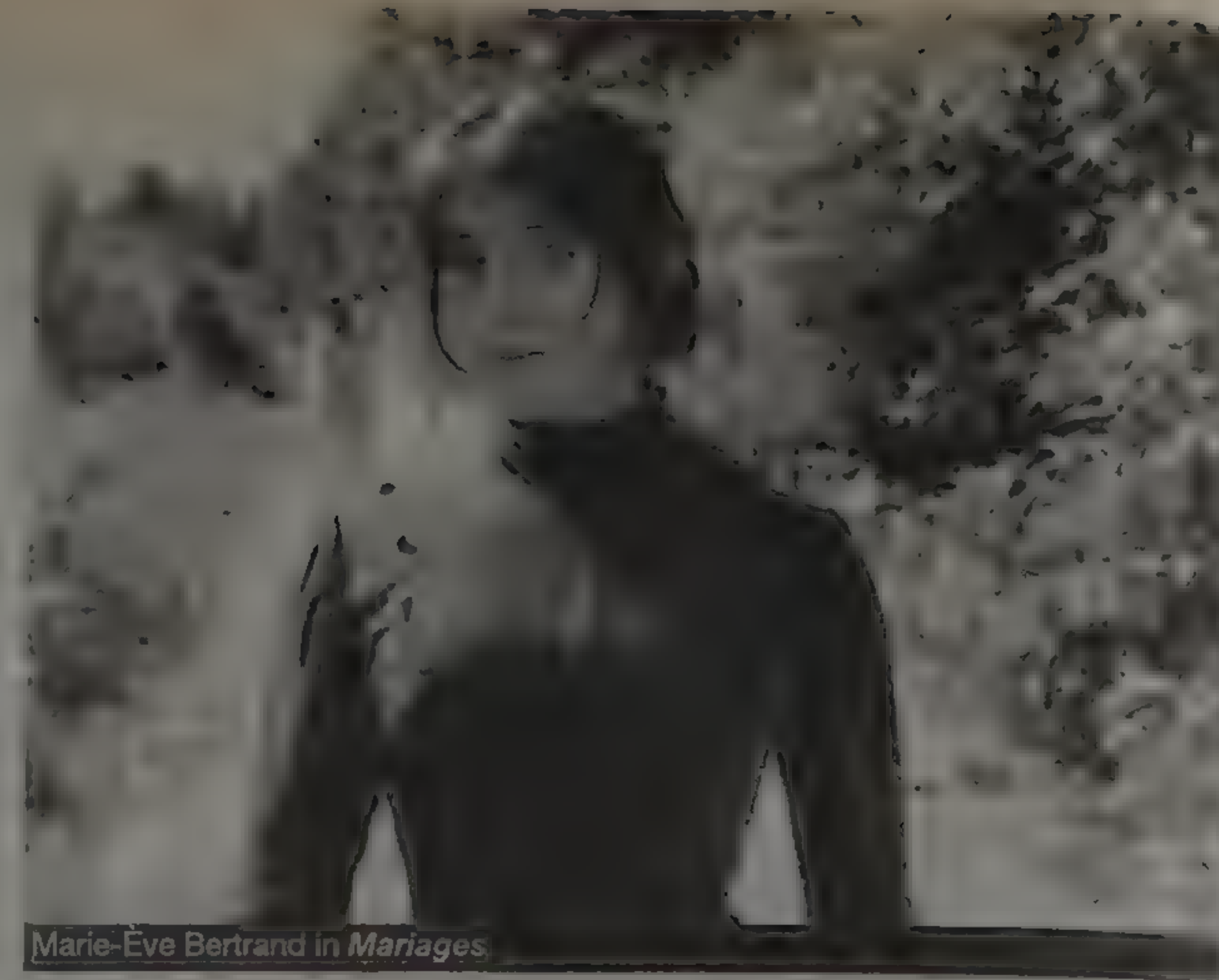
REVUE FOREIGN

Océan, Martin's 2002 documentary about the only VIA Rail passenger train travelling between Montreal and Halifax, is a much more accomplished and coherent short than *Les Dames du 9e*. In essence, the film is a visual tribute to the fading life of passenger train travel. Splendid shots of still Quebec landscapes, with the glinting track waiting for the locomotive to come, are matched by images of the train creaking out of the depot as it starts its journey, and a rooftop view of the silver sheen of the linked cars snaking along past trees and telephone poles. The narrow corridors of the train contrast nicely with the open expanses of the surrounding countryside. Brief interviews with people in small towns where the local

station was torn down alternate with the mundane tasks of stewards and cleaners on the train. The gorgeous final shot, which links the waves of the St. Lawrence below the train with the ripples in an unmade bed in one of the bunks, ends a train trip that seems more luxurious through Martin's eyes than it probably is in reality.

WHEREAS MARTIN romanticizes mundane jobs by showing off the splendour of the ninth-floor waitresses or stewards' workplaces, her feature film saps the life out of a 19th-century romance. If the camerawork in Martin's two shorts often evokes a dreamy, calming tone, *Mariages* seems stifled by its own quiet stillness. The shots are more like photos sometimes, frozen gazes at a woman bathing in a river or walking through the woods. As a period melodrama, this one packs it all in: a ghost story, a convent-bound heroine, a tragic suicide by drowning, a young woman swimming naked in a woodland pool, an arranged marriage, forbidden love, a surprise pregnancy, an abortion and the ever-popular "rebellion against authority." Yet rarely has melodrama unfolded so ponderously. *Mariages* often seems like a 95-minute clip show of the most boring outtakes from the Canadian Heritage Moment series.

Yvonne (Marie-Ève Bertrand) is destined for the convent, but when a local cemetery is moved, the body of her mother, who's been dead for 20 years, is exhumed and begins to



Marie-Ève Bertrand in *Mariages*

haunt her. Yvonne's older sister Hélène (Guylaine Tremblay) decides that 15-year-old Thérèse (Marianne Brulé) will marry Charles (David Boutin), whom Yvonne secretly loves.

Relationships between characters are unclear, while weighty but hollow intertitles such as "The Risks of Love" demarcate each chapter in the film. Motifs of blowing, fierce winds, blood and water appear throughout the movie, but to little purpose. And how does Martin show Yvonne's frustrating struggle for independence as a woman in the 1890s? She shows her as a woman of nature, a pissed-off Eve, as she whips leaves with a branch, pounds the earth with her fists and breaks the window of a house to escape and run away. This is an overwrought, precious potboiler pretending to be a serious feminist art film. (The tortured, romantic ending to the film also completely

undermines Yvonne's selfhood.)

The sulky, brooding Charles doesn't do much to flesh out the stripped-down drama, and the dialogue is insipid. There is so little emotion and energy in each scene that it becomes even more difficult to care about the characters than to keep your eyes open. Wedding the dragging pace of *Les Dames du 9e* to the occasional visual digressions in *Océan*, the disastrous union that results in Martin's *Mariages* makes for a cinematic match that is ho-hum, not heavenly. ☹

CATHERINE MARTIN SHORT FILMS

Directed by Catherine Martin • Zeidler Hall
The Citadel • Sun, May 11 (7pm); Mon,
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MARIAGES

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Reality... what a con

The Real Cancun: 16 hotties went to Mexico and all we got was this crummy movie

By CHRIS WANGLER

Last week, two TV producers announced the launch of Reality Central, a 24-hour cable channel devoted exclusively to reality TV programming. The week before, Kelly Clarkson, winner of the first *American Idol* show last year, watched her debut album enter the charts at #1. Given the near-ubiquitous interest in the reality phenomenon, perhaps it was only a matter of time before the arrival of the first reality TV movie. And who better to produce it than Mary-Ellis Bunim and Jonathan Murray, those vanguards of youth culture behind the legendary MTV series *The Real World*?

Enter *The Real Cancun*, an (apparently) unscripted documentary that brings together 16 college kids for an eight-day Spring Break bacchanalia. Taking a colourful Cancun villa as their base, the revelers vie to outdo each other in a pre-

dictable series of character-building activities (dancehall grinding, wet T-shirt contests), while wrestling with the increasingly complicated realities of "hooking up." In case you're out of the loop, that's Realityspeak for the spontaneous intimacy and hidden-camera sex that keep us from switching the channel, which unfortunately is not an alternative here.

Like many, I'm not entirely against this kind of ersatz sociology, if only because it offers a glimpse into the lives of celebrity-obsessed

REVUE DOCUMENTARY

Americans. Take Jeremy, a beefcake marketing major whose motto is "Everybody wang chung tonight." With typical aplomb, he declares on his audition tape that "Girls go on spring break to find guys like me." In short order he nails and then ignores Laura, a cute waitress from Palookaville, Wisconsin. As the camera plays up Laura's anger at her jilting, the extent of the judicious editing here and in several blatantly staged scenes becomes painfully clear.

Of course the true miracle of any reality vehicle is that we end up caring about these plastic fools, perhaps

because we secretly sympathize with their plights on the other side of the simulacrum. But this time the ploy doesn't work; these characters are entirely uninteresting on the silver screen. Director Rick de Oliveira (*Who Wants to Be a Playboy Centerfold?*) seems more interested in beach parties and banal relationship confessionals than the more telling realities of hangovers and blue balls. Between yawns, you may begin to long for a script (*Van Wilder?*), a tribal council meeting or even an Excedrin commercial. Basically this kind of material works much better on TV, where long delays between episodes inflame water-cooler speculation to a fever pitch.

BUT THE PRODUCERS are not stupid. Realizing that this film needs a strong narrative hook, they train the cameras on the only recognizably human cast member: Alan, a shy but handsome teetotaler who valiantly stands apart from the indistinguishable mass of hardbodied frat guys. Try as you might, you can't help but wonder how his sordid apprenticeship will turn out. Will he succumb to beer pressure and suck back Cuervo shots out of some blonde's navel? Or will he return to Lubbock, Texas as the same clueless nebbish his introduction



Vacationers Laura and Alan in *The Real Cancun*

makes him out to be? Either way, there's little doubt he'll walk away admitting something along the lines of "This was a totally amazing experience that I'll, like, never forget!"

Viewers will not feel the same way about *The Real Cancun*. If its weak premiere in the U.S. is any indication (it came in 10th, earning a scant \$2.3 million), this contestant will soon be voted out of theatres. Part of the problem is an R rating on a film whose only realistic demographic is

teenagers. The cruelest irony, however, is that most reality addicts will wait for this tropical disgrace to arrive on the small screen. But regardless of who sees this film or why, one thing is certain: no one will give two shakes about the fates of these blockheads in "the real world." ☹

THE REAL CUNCUN

Directed by Rick de Oliveira • Starring 16 irrelevant and uninteresting people and many naked breasts • Opens Fri, May 9

The Butler didn't do it

Murder on a Sunday Morning is a stunning account of justice miscarried

By BRIAN GIBSON

Some of the most gripping documentaries have been exposures of corrupt and incompetent police investigations. Errol Morris's groundbreaking *The Thin Blue Line* (1988) argued that a drifter was scapegoated for a policeman's murder in Texas. Joe Berlinger and Bruce Sinofsky's *Paradise Lost: The Murders in Robin Hood Hills* (1996) traced the farcical conviction of a trio of heavy metal-listening teens for a triple child killing in Arkansas and launched an ongoing campaign to "Free the West Memphis Three."

Murder on a Sunday Morning (which won an Oscar in 2002 for Best Documentary Feature) follows the arrest and trial of Brenton Butler in Jacksonville, Florida for the murder of Mary Ann Stephens. Jean-Xavier de Lestrade's no-frills account takes full advantage of the crew's full access to the courtroom and leads the viewer through the complex turns of legal questioning and procedure, only to conclude with a thrilling twist. This French documentary ranks with the best I have seen.

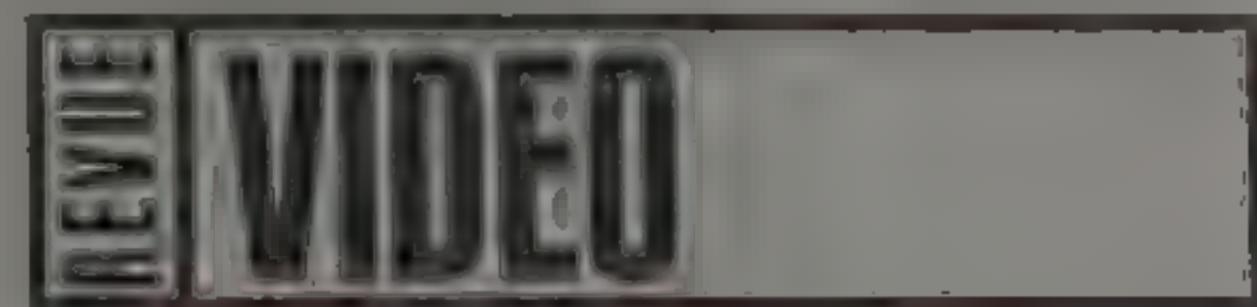
On the morning of May 7, 2000, Mrs. Stephens was walking with her husband along a Ramada Inn pathway when a young black man came up to them, demanded her purse and then shot her once in the face, killing her. After the police stopped a black teenager, Brenton Butler, who was walking to a nearby Blockbuster Video for a job interview, Mr. Stephens positively identified the cuffed 15-year-old sitting in the back of a cop car as his wife's murderer.

Apart from some stirring music and soaring helicopter shots of Jacksonville, *Murder on a Sunday Morning* simply focusses on the preparation for and delivery of Butler's case by two public defenders, Patrick MacGuinness and Ann Finnell. The strength of the film is its patient, chronological build-up, beginning with police shots of the crime scene, proceeding with the lawyers' questioning of family members and witnesses, and the prosecution and defence's examination and cross-examination of witnesses in the courtroom (complete with candid looks at the visitors' gallery, presiding judge and the jury who will later decide Butler's sentence in less than 45 minutes).

There is evidence of police violence, a forced confession and racial bias. A black interrogator apparently told Butler in the interview room at the station that "It's niggers like you that make me mad these days." Shoddy police searches and interviews, along with a total lack of physical evidence, all suggest that

Brenton Butler should never have even been suspected of the crime—let alone convicted of it.

Butler himself is remarkably, sometimes frustratingly, stoic about his unjust predicament. He and his family are devoutly religious and believe that the teenager's fate rests in God, working through MacGuinness.



The only time that Butler ever talks in the film is when he is on the witness stand, but his reaction to his mother's testimony is so silently heartrending that it ought to be enough all by itself to make any jury realize the teenager is innocent. Or is he?

With its deliberate, carefully paced

structure, the film's method resembles that of MacGuinness, a dogged and quietly confident pit bull of a public defender. The red-haired, chain-smoking advocate rapidly becomes the protagonist of the film as he rips apart the inconsistencies in police officers' accounts of their investigation. Away from the court, before the camera, MacGuinness admits that his fight to reveal police ineptitude in the case is becoming increasingly personal, and he talks about his rhetorical strategies and the various ways in which he tries to discomfit the person in the witness stand. By the end of the film, the near-heroic lawyer stumbles on a lead that only further reveals the utter stupidity and wilful blindness of the police.

Apart from the engrossing trial at its heart, *Murder on a Sunday Morning*



Brenton Butler and family in *Murder on a Sunday Morning*

raises some hidden questions. Should criminal cases ever be built on eyewitness accounts? What is the value of racial profiling? How important are race and class in the Butler case and others like it? Why is gross abuse of police power not punished by the American judicial system, which the judge proclaims is the "best in the world"?

But the most frightening question implicitly raised by this stunning documentary is this: how many more innocent Brenton Butlers around the world are being arrested, convicted and then forgotten? ☹

MURDER ON A SUNDAY MORNING

Directed by Jean-Xavier de Lestrade •

Now on video

"A HILARIOUS VISION OF SPRING BREAK MADNESS."
—MICHAEL KATZ, NEW YORK DAILY NEWS

"UNABASHEDLY TASTELESS, WHOLLY TRASHY—AND HUGEY ENTERTAINING."
—SCOTT FORD, DAILY VARIETY

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MAY 9 & 10 AT 7PM

VIDEO INTENSIVE CLASS
FRIDAY // MAY 09 // 7PM
BASICS OF FILMMAKING
SATURDAY // MAY 10 // 7PM
YOU GET, THREE SCREENINGS ARE FREE! FREE 1 DAY. FREE FREE FREE FREE FREE

MAY 11 & 12 ONLY!

CATHERINE MARTIN
SHORT DOCS

SUNDAY - 7PM / MONDAY - 9PM

"Exceptionally engaging, auspicious debut."
—DAVID LEE, TORONTO STAR

MARIAGES

SUNDAY - 9PM / MONDAY - 7PM

metro CINEMA

All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 9828 - 101 A Ave. For more information, call 425-9212, or log on to www.metrocinema.org

Metro operates with the support of Edmonton

FILM WEEKLY

NEW THIS WEEK

Carnival of Shrieking Youth (M) A selection of dramatic, experimental and animated short films and videos by young and emerging Edmonton directors. *Zeidler Hall, The Citadel; Thu, May 8 (7pm)*

Catherine Martin Short Films (M) Two short documentaries by the Quebec filmmaker, featuring *The Ladies of the Ninth Floor* (about the staff and patrons of a venerable downtown Montreal restaurant) and *Océan* (about the last passenger train between Montreal and Halifax). *Zeidler Hall, The Citadel; Sun, May 11 (7pm), Mon, May 12 (9pm)*

Daddy Day Care (CO, FP) Eddie Murphy, Reginald K. D. Lee and Anjelica Huston star in *Dr. Dolittle 2* director Steve Carr's domestic comedy about a downsized dotcom worker who convinces his buddies to help him set up a new business: a "guy-run" daycare centre.

FAVA Basics of Filmmaking Class (M) A selection of short films created by local artists and facilitated by Edmonton's Film and Video Arts Society. *Zeidler Hall, The Citadel; Sat, May 10 (7pm)*

FAVA Video Intensive Class (M) A selection of short films created by local artists and facilitated by Edmonton's Film and Video Arts Society. *Zeidler Hall, The Citadel; Fri, May 9 (7pm)*

Gentleman Jim (EFS) Errol Flynn, Alex Smith and Ward Bond star in *White Heat* director Raoul Walsh's rollicking biopic about cocky 1880s prizefighter Jim Corbett, the first boxer to bring a modern, "scientific" approach to the sport. *Provincial Museum Auditorium (128 St & 102 Ave); Mon, May 12 (8pm)*

Marriages (M) Marie-Eve Bertrand, Markita Boies and David Boutin star in director Catherine Martin's romance about a young woman living in late-19th-century Quebec who rebels against her austere Victorian upbringing during a tumultuous summertime romance with a handsome young man. *Zeidler Hall, The Citadel; Sun, May 11 (9pm), Mon, May 12 (7pm)*

The Matrix: Reloaded (CO, FP) Keanu Reeves, Carrie-Anne Moss, Laurence Fishburne and 100 Hugo Weaving star in the Wachowski Brothers' hotly anticipated sequel to their 1999 sci-fi/action blockbuster about a team of rebels who must enter a virtual-reality environment in order to battle the soulless machines that have enslaved humanity. *(Opens Wednesday)*

A Mighty Wind (CO, P) Christopher Guest (who also directed), Michael McKean, Harry Shearer, Eugene Levy, Catherine O'Hara and Parker Posey star in this quirky, improvised "mockumentary" in the vein of *Waiting for Guffman* and *Best in Show*, about three '60s folk acts who reunite for a memorial concert in honour of a legendary folk-music promoter.

The Real Cancun (CO) Rick De Oliveira directs this sun-drenched, reality-TV-style documentary, an offshoot of MTV's popular *The Real World* TV series, about 16 young strangers who spend a sex- and booze-filled spring break together in Cancun, Mexico.

FIRST-RUN MOVIES

About Schmidt (CO) Jack Nicholson, Kathy Bates and Dermot Mulroney star in *Election* director Alexander Payne's satirical comedy about a newly retired actuary who embarks on a road trip to inject meaning into life following the death of his wife and his adoption of an African foster child. Based on the novel by Louis Begley.

Agent Cody Banks (CO) Frankie Muniz, Hilary Duff and Angie Harmon star in *One Night at McCool's* director Harald Zwart's kidpic about a teenaged boy who, unbeknownst to his parents or classmates, lives a secret life as a highly trained special agent for the United States government.

Anger Management (CO, FP) Adam Sandler, Jack Nicholson and Marisa Tomei star in *Tommy Boy* director Peter Segal's comedy about a mild-mannered businessman who enrolls in a court-mandated anger-management program, only to be paired up with a psychotic instructor whose insane behaviour makes his life a living hell.

Basic (FP) John Travolta, Samuel L. Jackson and Connie Nielsen star in *Die Hard* director John McTiernan's thriller about a DEA agent who is called in by an old friend to investigate the mysterious disappearance of several Army Ranger cadets and their drill instructor during a basic-training exercise.

Bend It Like Beckham (CO) Parminder Nagra, Keira Knightley and Jonathan Rhys-Meyers star in *Bhaji on the Beach* director Gurinder Chadha's ethnic comedy about a soccer-crazy British teenager who defies her traditional-minded Sikh parents by secretly joining a women's football league.

Better Luck Tomorrow (P) Parry Shen, Karin Anna Cheung and John Cho star in director/co-writer Justin Lin's edgy film about a group of overachieving Asian-American high school students whose secret nighttime life as thieves and drug dealers threatens to get out of control and ruin their seemingly perfect futures.

Bowling for Columbine (CO) Roger and Me writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

Bringing Down the House (CO) Steve Martin, Queen Latifah and Eugene Levy star in *The Wedding Planner* director Adam Shankman's comedy about an uptight tax attorney whose life is turned upside-down by a sassy black ex-convict whom he befriends in an Internet chat-room, believing her to be a white lawyer.

Bulletproof Monk (FP) Chow Yun-Fat, Seann William Scott and Jaime King star in director Paul Hunter's adaptation of the comic book about an immortal Tibetan kung fu master and his wisecracking young American protégé who must join forces to protect a powerful ancient scroll.

Chicago (CO, FP) Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses

manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

Confidence (CO) Edward Burns, Andy Garcia, Paul Giamatti and Dustin Hoffman star in *Glen-garry Glen Ross* director James Foley's indie crime picture about a con man and his ragtag crew who must outwit a Mafia kingpin and his enforcer in order to pull off their latest underhanded scam.

The Core (CO) Aaron Eckhart, Hilary Swank and Stanley Tucci star in *Entrapment* director Jon Amiel's disaster epic about an elite squad of NASA "terranauts" who must travel to the centre of the globe and save the world when an experimental weapons test changes the temperature of the earth's core, potentially stopping the planet from revolving.

Ghosts of the Abyss (FP) *Titanic* director James Cameron's 3-D IMAX documentary depicts the efforts of a team of historians and scientists to venture 2.5 miles beneath the North Atlantic and explore the wreck of the doomed *Titanic* luxury cruise ship.

The Good Thief (CO) Nick Nolte, Nutsa Kukhianidze and Tcheky Karyo star in *The Crying Game* writer/director Neil Jordan's moody heist picture, a remake of Jean-Pierre Melville's 1956 classic *Bob le Flambeur*, about an aging gambler and heroin addict who can't resist tempting fate by agreeing to participate in a daring casino robbery.

Holes (CO, FP) Shia La Beouf, Sigourney Weaver, Jon Voight and Tim Blake Nelson star in *The Fugitive* director Andrew Davis's film version of Louis Sachar's children's novel about a teenager who is sent to a juvenile detention camp where the warden forces her young charges to spend their days digging hole after hole in a dry lake bed.

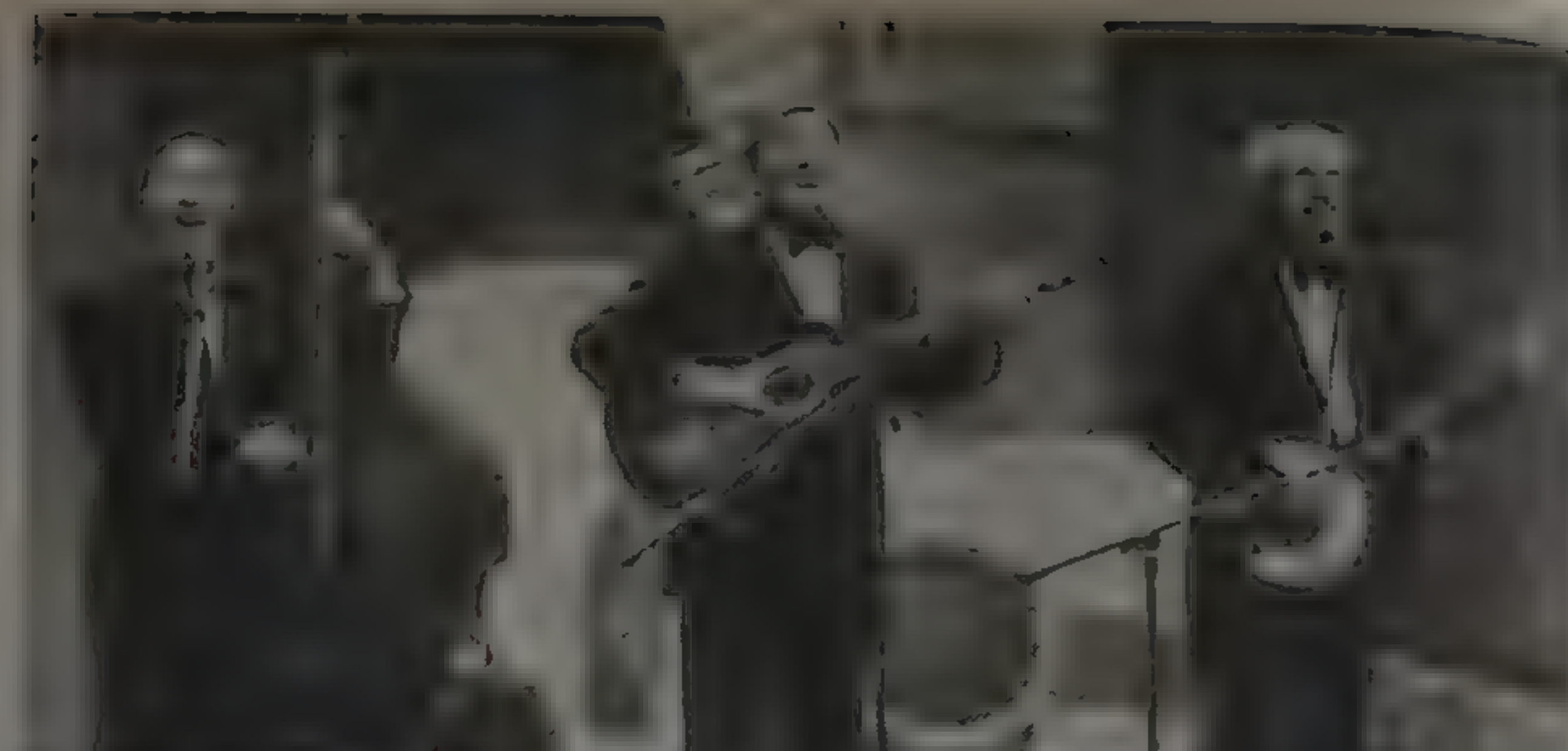
House of 1000 Corpses (CO) Chris Hardwick, Erin Daniels and Sid Haig star in shock-rocking writer/director Rob Zombie's grossout horror comedy about two young couples in 1970s Texas who get lost during a road trip and take refuge inside a gruesome, carnival-like "house of horrors."

How to Lose a Guy in 10 Days (CO, FP) Kate Hudson, Matthew McConaughey and Adam Goldberg star in *Miss Congeniality* director Donald Petrie's romantic comedy about a ladies' man who bets his buddies he can stay in a relationship for longer than 10 days, unaware that his new girlfriend has bet her friends that she can drive a man away in no time flat.

Identity (CO, FP) John Cusack, Amanda Peet, Clea DuVall, Alfred Molina and John C. McGinley star in *CopLand* director James Mangold's atmospheric thriller about 10 strangers who get stranded at an isolated motel during a violent rainstorm, and desperately try to figure out who is killing them off one by one.

It Runs in the Family (CO, FP) Kirk Douglas, Michael Douglas, Cameron Douglas, Rory Culkin and Bernadette Peters star in *Lost Orders* director Fred Schepisi's ensemble comedy about a dysfunctional multi-generational family and their mostly unsuccessful attempts to reconcile their many differences.

The Lizzie McGuire Movie (CO, FP) Hilary Duff, Yanli Gellman, Adam Lamberg and Robert Carradine star in *Trick* director Jim Fall's tween-friendly



Which one's the headliner, some genius of American cinema? Well, we got a P. Brooks have both been on their game lately. Robin Williams was *Search for the Liar* and *What Dreams May Come*, working against stiff odds to make it well, under your radar to move beyond catchphrases and pop psychology. He's called a genius. No, he's probably just a vote for a dark horse. A dark horse, a pher. Guess, the man's got no such modern comedy landmarks as *Waiting for Guffman*, *Best in Show* and his latest, *A Mighty Wind*. (You can probably throw *This Is Spinal Tap* into the mix, as he, Phil Reiner directed it, but Guest's fingerprints are all over it.) Guest keeps clowning around, happily ceding the spotlight to performers like Eugene Levy, Catherine O'Hara and Fred Willard, but in your eyes, his improvised character comedy and showbiz satire has few equals. Plus, as the above still demonstrates, he plays the banjo! What's not to love?

comedy, based on the popular TV series, in which a cute but clumsy American teen falls in love with an Italian pop star during a trip to Rome.

The Lord of the Rings: The Two Towers (CO) Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Christopher Lee and Andy Serkis star in the much-anticipated second installment of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a quest to destroy an all-powerful ring.

Malibu's Most Wanted (CO, FP) Jamie Kennedy, Anthony Anderson, Taye Diggs and Ryan O'Neal star in *See Spot Run* director John Whitesell's comedy about a dopey white gangsta wannabe whose politician father arranges for him to be kidnapped and dropped off in Compton, hoping that the experience will cure him of his embarrassing wigger behaviour.

Nowhere in Africa (GA) Juliane Kohler, Regine Zimmernann and Merab Ninidze star in director Caroline Link's Oscar-winning drama about a Jewish family in 1938 who must adapt to radical new surroundings when they move from Nazi Germany to Kenya. Based on the memoir by Stefanie Zweig. In German and Swahili with English subtitles.

Old School (CO) Luke Wilson, Will Ferrell and Vince Vaughn star in *Road Trip* director Todd Phillips's lowbrow comedy about a newly single thirtysomething man who relives his irresponsible younger days when he and two friends move into a huge house near the local college campus and set up a party-all-night "unofficial fraternity."

Phone Booth (CO, FP) Colin Farrell, Kiefer Sutherland and Katie Holmes star in *Batman and Robin* director Joel Schumacher's claustrophobic suspense film about a cocky New York publicist who answers a ringing public telephone, only to have a sniper on the other end of the line tell him that he'll be shot if he hangs up.

The Pianist (FP, P) Adrien Brody and Thomas Kretschmann star in *Chinatown* director Roman Polanski's intimate Holocaust drama, based on the true story of Polish musician Wladyslaw Szpilman, his experiences with his family in the Warsaw Ghetto and the series of narrow escapes and unexpected offers of aid that helped him avoid death at the hands of the Nazis.

Piglet's Big Movie (CO, FP) The voices of John Fiedler and Jim Cummings are featured in this Disney animated feature, inspired by the *Winnie the Pooh* books by A.A. Milne, in which the youngest inhabitant of the Hundred Acre Wood must overcome his natural timidity in order to save his friends from danger.

What a Girl Wants (CO) Amanda Bynes, Colin Firth, Kelly Preston and Jonathan Pryce star in *Joe Dirt* director Dennie Gordon's tween-friendly comedy about an American girl who decides to reconnect with her estranged father, a starchy British aristocrat.

X2: X-Men United (CO, FP) Hugh Jackman, Patrick Stewart, Ian McKellen, Halle Berry, Rebecca Romijn-Stamos, Alan Cumming, Famke Janssen and Brian Cox star in director Bryan Singer's sequel to his 2000 adaptation of the Marvel comic book, set in a world where the growing population of mutants with fantastic powers are looked on with suspicion and fear by "normal" humans.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728

GARNEAU theatre
872-103 Street - 433-0728

NOWHERE IN AFRICA
Nightly 6:50 & 9:30 pm
8:00 pm Saturday Only
•14A• (sexually suggestive scenes)
No shows Wed May 14th

I FOUND MYSELF BLOWN AWAY!
THE FIRST OF THE GREAT BLOWN AWAY FILMS

WINGED MIGRATION
Sunday Only! 1:00 & 3:00 pm
All box office Goes to
"Jack's Kids in Kosovo"
•G• - Opens May 30th

PRINCESS THEATRE
10337 - Whyte Ave - 433-0728

THE PIANIST
Nightly 6:50 pm
Sat & Sun Matinee 1:00 pm
•14A• (violent scenes)

BETTER LUCK TOMORROW
Nightly 9:30 pm
Sat & Sun Matinee 3:40 pm
•14A•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

A MIGHTY WIND

CHECK THEATRE DIRECTORIES FOR SHOWTIMES

A MIGHTY WIND
Nightly 7:00 & 9:00 pm
Sat & Sun Matinee 2:00 pm
•PG•

YOGA
EDMONTON YOGA STUDIO

Hatha Iyengar Ashtanga
tel 451.8131
12039 - 127 Street
edmontonyogastudio@shaw.ca

Classes 7 days a week.

LISTINGS

ORNEAU
109 St. 433 0729

AFRICA 14A

COMBINATION STC

PRINCESS
1037 82 Ave. 433 0728

LUCK TOMORROW 18A

ANIST 14A

IGHTY WIND PG

METRO CINEMA
9828-101A Ave.
Citadel Theatre 425-9212

RIAGES STC
00 Mon 7.00

LADIES OF THE NINTH FLOOR/ STC
JEAN
7.00 Mon 9.00

DROP IN THE OCEAN/ STC
TERMATH:
REMNANTS OF WAR
7.00

LEDS CINEMAS
4762-50 St. 986-2728

ANGER MANAGEMENT 14A

THE LIZZIE McGUIRE MOVIE G
6.50 9.10 Sat Sun 1.20 3.15

THE MATRIX: RELOADED 14A
Violent scenes. Wed 10.00

ANT CODY BANKS 14A

DADDY DAY CARE G
7.15 9.15 Sat Sun 1.15 3.20

PIGLET'S BIG MOVIE G
1 Sun 1.10

May frighten younger children.
7.00 9.30 Sat Sun 1.00 3.40

WESTASKIN CINEMAS
(1) 780-352-3922

May frighten younger children.
7.00 9.30 Sat Sun 1.00 3.40

GRANDIN THEATRE
Grandin Mall, Sir Winston Churchill Ave.
St. Albert 458-9822

PIGLET'S BIG MOVIE G

ANGER MANAGEMENT 14A
11.00 1.45 4.15 7.30 9.45

DADDY DAY CARE G
11.15 1.30 4.00 6.45 9.15

IDENTITY 14A
May frighten younger children. Daily 11.15 12.15
12.45 4.30 6.30 7.00 9.00 9.30

CINEMA GUIDE

CITY CENTRE
19200-102 Ave. 421-7020

CONFIDENCE 14A
Coarse language throughout. Fri-Wed 1.40 5.00
1.00 4.50 7.40

IDENTITY 14A
Fri-Tue 12.15 2.20 4.30 7.50
Wed 1.15 2.20 4.30 7.50 10.30
1.20 5.00 10.30

ANGER MANAGEMENT 14A
Fri 1.20 4.10 7.20 10.00
1.20 4.10 7.20 9.45
1.10 4.20 7.30 10.25

THE GOOD THIEF 14A
Fri-Tue 1.10 3.45 6.30 9.10
1.10 3.45 6.30 Thu 10.20

PHONE BOOTH
Coarse language throughout.
Fri-Wed 12.45 4.40 6.50

HOUSE OF 1000 CORPSES
Fri-Tue 9.30

THE LIZZIE McGUIRE MOVIE
Fri-Wed 12.05 2.10 4.20 7.00 9.20
Thu 12.50 4.00 7.10 9.20

DADDY DAY CARE
No passes. Fri-Wed 1.30 4.50 7.30 9.50
Thu 12.40 4.10 7.20 9.30

THE MATRIX: RELOADED
Violent scenes. No passes.
Wed 10.00 10.15 Thu 12.30 3.45 7.00 10.15
THX Thu 12.00 3.15 6.30 9.45

WEST MALL 8
8882-170 St. 444-1829

CONFIDENCE 14A
Coarse language throughout. Fri Mon-Thu 7.40
9.55 Sat 2.00 4.40 7.40 9.55

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri Mon-Thu 6.40 9.10
Sat-Sun 1.10 3.40 6.40 9.10

BOWLING FOR COLUMBINE 14A
Fri Mon-Thu 7.00 Sat-Sun 1.30 4.00 7.00

CHICAGO 14A
Fri Mon-Thu 7.10 9.40
Sat-Sun 1.40 4.20 7.10 9.40

BEND IT LIKE BECKHAM PG
Fri Mon-Thu 6.50 9.20
Sat-Sun 1.20 4.10 6.50 9.20

THE CORE PG
Not suitable for younger children. Fri Mon-Thu
6.45 9.30 Sat-Sun 1.00 3.50 6.45 9.30

HOUSE OF 1000 CORPSES R
Fri-Thu 9.50

THE REAL CANCUN 18A
Sexual content. Fri Mon-Thu 7.30 9.45
Sat-Sun 1.45 4.25 7.30 9.45

WHAT A GIRL WANTS G
Fri Mon-Thu 7.20 Sat-Sun 1.50 4.30 7.20

IT RUNS IN THE FAMILY 14A
Fri-Thu 9.35

CLAREVIEW
4211-139 Ave. 472-7600

ANGER MANAGEMENT 14A
Fri-Tue 2.10 4.40 7.20 9.45 Wed 2.10 4.40 7.20
Thu 1.40 4.45 7.45

IDENTITY 14A
Gory violence. Fri-Wed 1.00 3.20 5.20 7.45 9.55
Thu 12.50 3.00 5.20 7.40 9.55

HOLES PG
Fri-Wed 12.15 3.45 7.00 9.35

X2 PG
May frighten younger children. No passes. On 2
screens. Fri-Thu 12.30 1.30 3.30 4.30 6.45 7.30
10.00 10.15

THE LIZZIE McGUIRE MOVIE G
Fri-Tue 12.45 1.45 3.00 4.00 5.00 7.10 7.50 9.30
10.05 Wed 12.45 3.00 5.00 7.10 9.30
Thu 1.00 3.05 5.15 7.20 9.30

DADDY DAY CARE G
No passes. Fri-Wed 12.00 1.00 2.20 3.15 4.35
5.30 6.55 7.40 9.15 10.05 Thu 12.10 1.10 2.30
3.20 4.40 5.30 6.55 7.50 9.15 10.05

THE REAL CANCUN 18A
Sexual content. Fri-Tue 2.30 4.50 8.00 10.10
Wed 2.30 4.50 8.00 Thu 10.10

THE MATRIX: RELOADED 14A
Violent scenes. No passes.
Wed 10.00 10.15 10.30 Thu 12.00 12.15 12.45
3.15 3.45 4.00 6.30 7.00 7.15 9.45 10.00 10.30

SOUTH EDMONTON COMMON
1525-99 St. 436-8585

CHICAGO 14A
Fri-Tue 1.50 4.40 8.00 Wed 1.50 4.40

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes. Inflighting scenes. Fri-Tue 12.45 7.15 Wed 12.45

PHONE BOOTH 14A
Coarse language throughout.
Fri-Tue 2.10 5.20 8.10 10.20 Wed 2.10 5.20

ANGER MANAGEMENT 14A
Fri-Wed 1.30 4.20 7.45 10.15 Thu 1.30 10.15

BEND IT LIKE BECKHAM PG
Fri-Thu 1.00 4.15 6.50 9.40

HOLES PG
Fri-Thu 12.40 3.45 7.00 9.45

HOUSE OF 1000 CORPSES R
Fri-Tue 4.45 10.45

CONFIDENCE 14A
Coarse language throughout. Fri-Tue 10.30

X2 PG
May frighten younger children. No passes.
Fri-Wed 2.00 5.15 8.30 Thu 11.45 12.30 1.15
2.00 3.00 3.30 4.30 5.15 6.15 6.45 7.30 8.30
9.30 10.00
On 3 screens. THX Fri-Wed 12.30 1.15 3.00 3.30
4.30 6.15 6.45 7.30 9.30 10.00 10.45

DADDY DAY CARE G
No passes. Fri-Wed 1.20 3.50 6.40 9.10 Thu
12.20 1.20 2.50 3.50 5.10 6.40 7.40 9.10 10.10
THX Fri-Wed 12.20 2.50 5.10 7.40 10.10

A MIGHTY WIND PG
Fri-Thu 1.40 4.10 7.10 9.20

THE REAL CANCUN 18A
Sexual content. Fri-Tue 12.50 3.10 5.40 8.15
10.40 Wed 12.50 3.10 5.40 8.15 Thu 10.40

IDENTITY 14A
Gory violence. Fri-Thu 12.15 2.40 4.50 7.20 9.50

THE GOOD THIEF 14A
Coarse language.
Fri-Tue 1.10 3.40 6.30 9.15 Wed 1.10 3.40 6.30

THE MATRIX: RELOADED 14A
Violent scenes. No passes. Thu 1.45 2.15 5.00
5.30 8.15 8.45 THX Wed 10.00 10.15 10.30
Thu 11.30 12.00 12.45 2.45 3.15 4.00 6.00 6.30
7.15 9.15 9.45 10.30

WEST MALL 8
8882-170 St. 444-1331

THE JUNGLE BOOK 2 G
Fri Mon-Thu 6.50 Sat-Sun 1.15 3.00 6.50

KANGAROO JACK PG
Suggestive language. Sat-Sun 2.15 4.30

DAREDEVIL 14A
Violent scenes. Fri Mon-Thu 7.30 9.50
Sat-Sun 2.00 4.45 7.30 9.50

THE RECRUIT PG
Coarse language. Fri Mon-Thu 6.40 9.00
Sat-Sun 1.30 4.15 6.40 9.00

SHANGHAI KNIGHTS PG
Fri Mon-Thu 7.15 9.40
Sat-Sun 1.00 3.45 7.15 9.40

CRADLE 2 THE GRAVE 14A
Coarse language, violence throughout.
Fri Mon-Thu 7.00 9.30
Sat-Sun 1.45 4.00 7.00 9.30

THE HOURS PG
Mature themes. Daily 9.10

DREAMCATCHER 18A
Grossome scenes. Fri-Thu 6.30 9.20

VILLAGE TREE
1 Gervais Rd. St. Albert 459-1212

AGENT CODY BANKS PG
Fri 6.30 8.45 Sat-Sun 12.45 4.15 6.30 8.45
Mon-Thu 6.30

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri 6.45 9.15
Sat-Sun 1.30 4.15 6.45 9.15 Mon-Thu 6.45

ABOUT SCHMIDT 14A
Fri 6.30 9.00
Sat-Sun 12.30 3.45 6.30 9.00 Mon-Thu 6.30

OLD SCHOOL 18A
Crude sexual content. Fri 7.30 10.00
Sat-Sun 1.45 4.45 7.30 10.00 Mon-Thu 7.30

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, Inflighting scenes. Fri 8.45
Sat-Sun 1.00 4.45 8.45 Mon-Thu 6.30

HOLES PG
Fri 7.15 9.45 Sat-Sun 1.00 4.00 7.15 9.45
Mon-Thu 7.15

BRINGING DOWN THE HOUSE PG
Suggestive language, not suitable for younger
children. Fri 7.15 9.45
Sat-Sun 1.30 4.30 7.15 9.45 Mon-Thu 7.15

WHAT A GIRL WANTS G
Fri 6.45 9.00 Sat-Sun 1.15 3.45 6.45 9.00
Mon-Thu 6.45

MALIBU'S MOST WANTED PG
Coarse language.
Fri 7.30 10.00
Sat-Sun 1.45 4.30 7.30 10.00
Mon-Thu 7.30

IT RUNS IN THE FAMILY 14A
Fri 6.45 9.30
Sat-Sun 12.45 3.45 6.45 9.30
Mon-Thu 6.45

CONFIDENCE 18A
Coarse language throughout. Fri 7.00 9.30
Sat-Sun 1.15 4.00 7.00 9.30 Mon-Thu 7.00

THE LIZZIE McGUIRE MOVIE G
Fri 7.00 9.15 Sat-Sun 12.30 2.40 4.50 7.00 9.15
Mon-Wed 7.00

GALAXY CINEMAS @ SHERWOOD PARK
2020 Sherwood Drive
Edmonton 780-416-0150

PIGLET'S BIG MOVIE G
Fri 3.20 Sat-Sun 1.40 3.20

PHONE BOOTH 14A
Coarse language throughout
Fri-Tue 6.40 9.40 Wed 6.40

WHAT A GIRL WANTS G
Fri 3.50 Sat Sun 1.15 3.50

ANGER MANAGEMENT 14A
Fri 3.10 7.30 10.00 Sat Sun 12.40 3.10 7.30
10.00 Mon-Thu 7.30 10.00

HOLES PG
Fri 3.40 7.05 9.35 Sat-Sun 1.10 3.40 7.05 9.35
Mon-Thu 7.05 9.35

CONFIDENCE 14A
Coarse language throughout. Fri-Tue 7.10 9.25
Wed 7.10

IDENTITY 14A
Gory violence. Fri 3.30 6.50 9.45
Sat-Sun 1.20 3.30 6.50 9.45 Mon-Thu 6.50 9.45

BEND IT LIKE BECKHAM PG
Fri 3.45 6.30 9.15 Sat-Sun 12.50 3.45 6.30 9.15
Mon-Thu 6.30 9.15

X2 PG
May frighten younger children. Fri 3.30 4.00 6.45
7.15 9.50 10.15 Sat-Sun 12.15 12.45 3.30 4.00
6.45 7.15 9.50 10.15 Mon-Tue 6.45 7.15 9.50
10.15 Wed 7.00 7.30 10.05 10.25 Thu 3.45 4.15
7.00 7.30 10.05 10.25

THE LIZZIE McGUIRE MOVIE G
Fri Thu 4.15 7.20 9.35 Sat-Sun 1.30 4.15 7.20
9.35 Mon-Wed 7.20 9.35

DADDY DAY CARE G
Fri Thu 3.45 7.00 9.10 Sat-Sun 1.00 3.45 7.00
9.10 Mon-Wed 7.00 9.10

THE MATRIX: RELOADED 14A
Violent scenes. Wed 10.00 10.15
Thu 3.30 4.00 6.45 7.15 9.50 10.15

FAMOUS PLAYERS

GATEWAY 8
29 Ave. Calgary Trail 436-6977

BULLETPROOF MONK PG
Violence, not recommended for younger children
Fri Sat Sun 1.00 3.20 7.20 9.35
Mon Tue Wed Thu 7.20 9.35

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri Sat Sun 1.10 3.30 6.50
9.20 Mon Tue Wed Thu 6.50 9.20

MALIBU'S MOST WANTED PG
Coarse language. Fri Sun 1.40 3.40 7.15 9.40
Mon Tue Wed Thu 7.15 9.40 Sat 1.40 3.40 9.40

PIGLET'S BIG MOVIE G
Fri Sat Sun 1.45 3.45

THE PIANIST 14A
Violence, disturbing scenes. Fri Sat Sun 1.15 4.20
7.45 Mon Tue Wed Thu 7.45

IT RUNS IN THE FAMILY 14A
Fri Sat Sun 1.20 3.50 7.10 9.30
Mon Tue Wed Thu 7.10 9.30

BASIC 14A
Coarse language, violent scenes. 6.55 9.25

THE LIZZIE McGUIRE MOVIE G
Fri Sat Sun 12.45 1.30 2.45 4.00 4.45 7.00 7.30
9.15 9.45 Mon Tue Wed Thu 7.00 7.30 9.15 9.45

THE IN-LAWS PG
Suggestive language, 2 for 1 sneak with
MALIBU'S MOST WANTED (PG) Coarse lan-
guage. Sat 7.30

PARAMOUNT THX
10233 Jasper Ave. 428-1307

CHICAGO 14A
Fri Mon Tue Wed Thu 7.00 9.20
Sat Sun 4.30 7.00 9.20

SILVERCITY WEST EDMONTON MALL
WEM 8882-170 St. 444-2400

PIGLET'S BIG MOVIE G
Fri Sat Sun Mon Tue Wed 1.45

PHONE BOOTH 14A
Coarse language throughout. Fri Sat Sun Mon Tue
1.40 4.20 6.40 9.00 Wed 1.40 4.20 6.40 8.45

MALIBU'S MOST WANTED PG
Coarse language. Fri Sun Mon Tue Wed 12.45
3.15 7.30 9.30 Sat 12.45 3.15 9.30

HOLES PG
Fri Sat Sun Mon Tue 1.10 3.55 7.10 10.15
Wed 1.10 3.55 7.00

ANGER MANAGEMENT 14A
Fri Sat Sun Mon Tue 1.15 4.15 7.00 10.10
Wed 1.15 4.15 6.40 7.00
Thu 1.40 4.40 7.35 10.20

BULLETPROOF MONK PG
Violence, not recommended for younger children
Fri Sat Sun Mon Tue Wed 4.00 6.55 9.45

IDENTITY 14A
Gory violence. Fri Sat Sun Mon Tue Wed 1.20
3.50 7.50 10.30 Thu 4.00 7.10 10.40

THE LIZZIE McGUIRE MOVIE G
Fri Sat Sun Mon Tue 12.40 2.50 5.15 7.40 10.00
Wed 12.40 2.50 5.15 7.00 7.40
Thu 12.20 2.50 5.10 7.40 10.00

DADDY DAY CARE G
No passes. Fri Sat Sun Mon Tue 12.50 1.50 3.50
4.30 6.50 7.20 9.20 9.55 Wed 12.50 1.50 3.50
4.30 6.50 7.10 9.20 Thu 12.50 1.20 3.30 6.50
9.20

GHOSTS OF THE ABYSS G
1.00 3.00 5.00 7.00 9.30 10.00

THE MATRIX: RELOADED 14A
Violent scenes. No passes. Wed 10.00 Thu 12.00
12.30 1.00 1.30 2.00 3.15 3.45 4.15 4.45 5.15
7.00 7.30 7.45 8.00 8.30 10.15 10.45 11.00 Wed
10.15 10.30 10.45 11.00

X2 PG
No passes. May frighten younger children
Fri Sat Sun Mon Tue 12.30 1.00 1.30 3.40 4.10
4.40 6.45 7.15 7.45 9.50 10.20 10.45 Wed 12.30
1.00 1.30 3.40 4.10 4.40 6.45 7.00 7.15 7.45
10.20 10.45 Thu 12.10 12.40 1.10 3.20 3.50
4.20 6.45 7.20 7.50 9.50 10.30 10.50

THE IN-LAWS PG
Suggestive language, 2 for 1 sneak with MAL-
IBU'S MOST WANTED (PG) Coarse language
Sat at 7.30

WESTMOUNT CENTRE
111 Ave. Great Rd. 455-8728

ANGER MANAGEMENT 14A
Showtimes currently not available

IDENTITY 14A
Gory violence. Showtimes currently not available

X2 PG
No passes. May frighten younger children
Showtimes currently not available

THE MATRIX: RELOADED 14A
No passes. Violent scenes
Wed Thu Showtimes currently not available

DADDY DAY CARE G
No passes. Showtimes currently not available

MOVIES 12
130 AVE - 50TH STREET 472-9779
CINEMA CITY 12
3633-99 STREET 463-5481
SHOWING AT BOTH CINEMAS

ADAPTATION 14A
Coarse language, suggestive scenes
Sat Sun 11.25 Daily 1.45 4.30 7.05 9.35
Fri Sat midnight 12.05

ABOUT SCHMIDT 14A
Sat Sun 10.35 Daily 1.15 4.05 6.55 9.40
Fri Sat midnight 12.10

A VIEW FROM THE TOP PG
Sat Sun 11.40 Daily 1.55 4.40 7.35 10.00
Fri Sat midnight 11.55

THE HOURS PG
Mature themes. Sat Sun 11.00 Daily 1.35 4.15
7.00 9.30 Fri Sat midnight 11.50

DREAMCATCHER 18A
Grossome scenes. Sat Sun 10.40 Daily 1.20 7.00

GANGS OF NEW YORK 18A
Brutal language. Daily 12.55 4.20 7.40
Fri Sat midnight 11.15

CRADLE 2 THE GRAVE 14A
Coarse language. Sat Sun 11.20
Daily 1.30 4.50 7.45 10.05 Fri Sat midnight 12.25

SHANGHAI KNIGHTS PG
Sat Sun 11.15 Daily 1.50 4.35 7.10 9.45
Fri Sat midnight 12.05

DAREDEVIL 14A
Violent scenes. Sat Sun 11.35 Daily 2.00 4.45
7.30 9.55 Fri Sat midnight 12.00

THE RECRUIT PG
Coarse language. Sat Sun 11.05 Daily 1.25 4.25
7.15 9.50 Fri Sat midnight 12.10

KANGAROO JACK PG
Suggestive language. Sat Sun 11.10 Daily 1.10
3.15 5.20 7.20 9.25 Fri Sat midnight 11.35

THE JUNGLE BOOK 2 G
Sat Sun 11.45 Daily 2.05 4.10 6.15
Fri Sat midnight 12.25

CATCH ME IF YOU CAN PG
Not suitable for younger children.
Daily 4.30 9.40
Fri Sat midnight 12.15

JUST MARRIED PG
Suggestive content, not suitable for
younger children
Daily 7.55 10.10
Fri Sat midnight 12.20

Snap, Craddock and pop

Boy Groove mines social commentary from the mind-numbing world of boy bands

BY CHRIS BOUTET

Ahh, boy bands: possibly the zenith of cynically packaged, contrived, artless entertainment. Ask any non-14-year-old girl to identify the epitome of everything that's wrong with modern society, and 'N Sync or the Backstreet Boys will likely be the reply. Yep, boy bands sure do suck, and it's easy to just leave it at that—but, according to actor/playwright Chris Craddock, you can't deny there's something fascinating about the whole phenomenon.

"As a culture, we don't think enough about what all the stupid bullshit around us does to us or even what it all means," explains Craddock, the scribe behind *Boy Groove*, a joint effort from Ribbit Productions and Azimuth Theatre. "People like 'N Sync and all those guys are totally tied to the corporate machine; they're owned by the corporations that spawn them and they're all too willing to be linked to Pepsi, the Gap or what-fucking-else. We know this, and yet they're incredibly popular. Art has the power to

transform minds, yet young people get stuff like this handed to them—it's immoral and it's all just part of the youth-eating corporate machine that is our socioeconomic culture.

"Still," he adds, "I've always found boy bands oddly compelling."

Craddock and I were joined by actors Andrew Bursey and Matt Alden as well as musician, lyricist and tech guy Aaron Macri, to discuss *Boy Groove*, an all-singing, all-dancing tale documenting the rise and fall of a boy

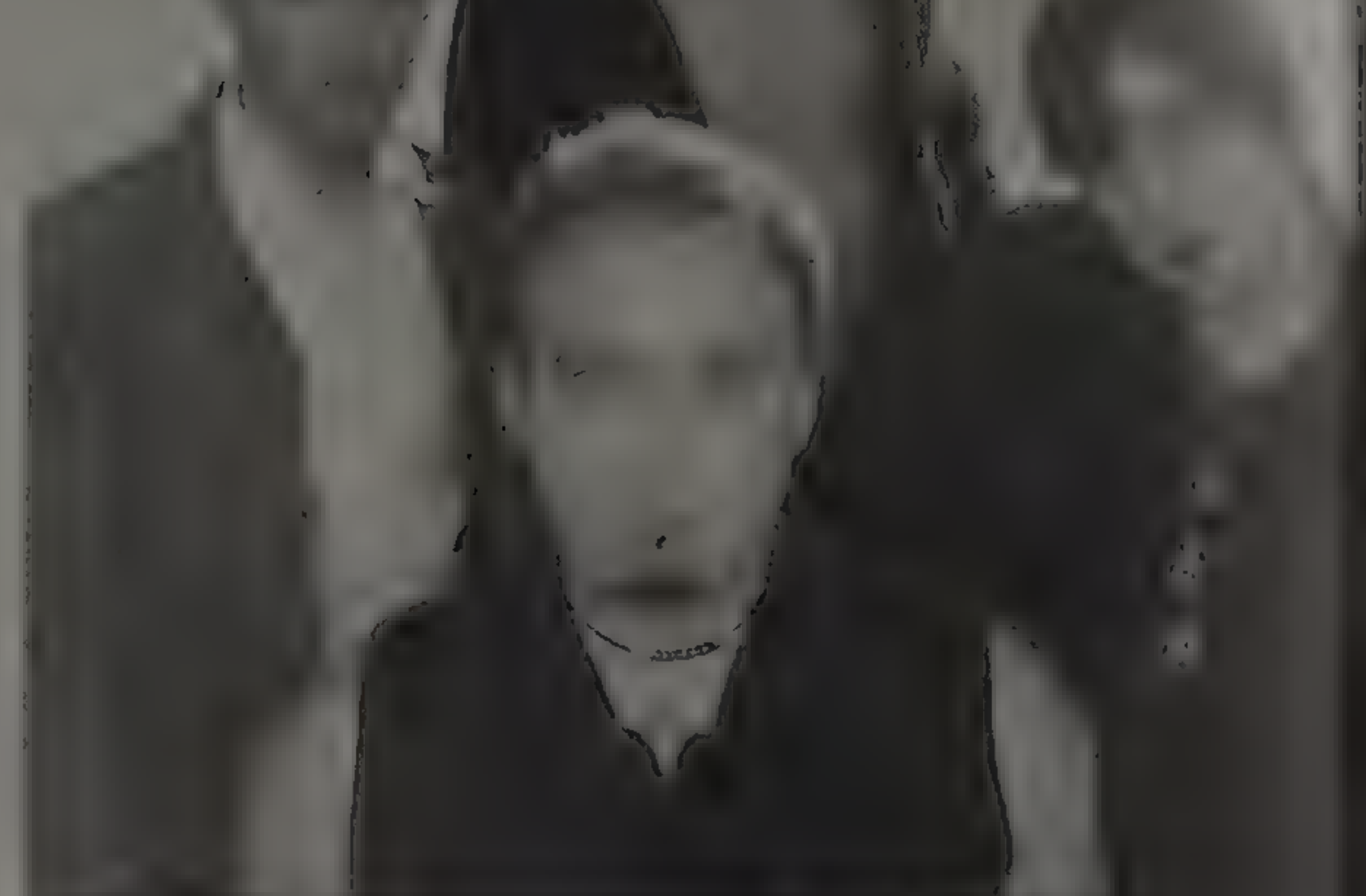
pimp up the three or four major radio stations in the States—they take them out to dinner, they get them everything—just to get the song on the air. And once it's on the air and successful, all the other record companies rush out to copy it. That's why Top 40 is all the same—they're not artists, they're like, extreme Mickey Mouse Club."

Okay, sure—but we know this, right? I mean, doesn't everyone realize that boy bands and the countless other artistic black holes dotting the pop music landscape are, well, stupid? And besides, aren't we three or four years too late to be criticizing a phenomenon that already appears to be quickly waning? Well, first of all, Craddock replies, the play isn't three years too late, dammit; it's a period piece. "I think that history is accelerating, our culture is accelerating and therefore period pieces don't have to be from so long ago anymore," he says. "Like when I wrote [the Sterling-nominated 2001 play] *Porn Star*; it was based in that April when everybody thought that Stockwell Day was going to take over Canada. When it came out, I was criticized: 'Oh, Stockwell Day jokes— isn't that a little dated?' But it's just a specific moment in our history that bore examination. And what better time to examine a phenomenon than when it's just wrapping up, just when it's over? Then you can see it all, you can see the arc."

PREVIEW THEATRE

band and the society that produced it. "It's a satire of popular music and popular culture," says Craddock. "It looks at art that's manufactured specifically for young teenagers and the kind of clout that these very shallow artists have—and should they have that clout? Are they smart people and who's behind them? And is it even wrong or is it no big deal?"

ALDEN CERTAINLY THINKS it's a big deal; he sees a popular music industry that has reduced itself to purveying brainless pap, all in a quest to sell more records. "Since, like, the 1950s, the entire music industry has been taken over by formula—a formula that is forced upon kids by radio stations that tell them what to like," says Alden. "The record companies just



Chris Craddock (foreground) writes and stars in *Boy Groove*

Craddock, as well, feels the play explores a side of the boy-band issue not often considered by the public: the human angle behind the faceless pop machine. "I guess what I hoped to do," he says, "despite all the shallowness of the situation, is show that these are human beings who are on a ride that they're not in control of. So as a writer, I'm trying to say all that—that it is a cynical cash grab, that it's shallow and awful, but these are still people, and which one of us would be so dedicated to our art that we would turn down all that money and fame and travel and prestige and sex?"

Overall, the crew couldn't be

happier with the way rehearsals are going and are eagerly awaiting opening night. "It's a really fun piece of theatre; it will not bore you," Craddock promises. "It's really fun and it'll make you think of the entertainment landscape that we're awash in and the effect has on us."

"And," adds Andrew Bursey, "usually musicals suck. Our show doesn't suck." ☐

BOY GROOVE

Directed by Kenneth Brown • Written by Chris Craddock • Starring Chris Craddock, Andrew Bursey and Matt Alden • Azimuth Theatre (11315-11315 Ave) • May 9-18 • 454-0111

Workers of the world, create!

Labourers escape from their day jobs at the Workers Art Show

BY AGNIESZKA MATEJKO

Look at the paintings in any art gallery and you'd think that hardly anybody ever did a day's work. Instead, the canvases overflow with seductive nudes, bucolic landscapes and idyllic scenes such as Manet's *Déjeuner sur l'Herbe*—with a nude, of course. (What would a picnic be without a nude?) Then there are Renoir's ladies who have nothing better to do than stroll through meadows under the shade of umbrellas, an activity I personally long to engage in somewhere between teaching, writing and driving children to lessons. Indeed, when Tom Gale (the artist in residence for the Edmonton and District Labour Council) curated *The Workers Art Show*, he couldn't find anyone whose art dealt with work. "I would have liked labour-related artwork," he says, "but I realized it wasn't there."

What he did discover was far

more interesting. After sending out a call through a labour union newsletter he found that there were several unknown artists (including a pipe fitter, a postal worker, a hospital maintenance worker and a firefighter) who after a full day of hard work set out to create art. Their work spans a broad thematic spectrum, but most of it is removed from the daily grind and transports the viewer to remote scenes of the Canadian wilderness. "To my way of thinking," Gale says, "[these artists] lose

PREVIEW VISUAL ARTS

themselves in the landscape. You get lost in the artistic process."

Werner Britz, who specializes in sensuous photographs of the badlands, is a member of the Plumbers and Piping Trades Association Local 488. For him, art is an all-consuming activity. "Some people think that getting away after work and doing landscape photography would be a relaxing escape," he says. "It's not." The perfect shots never seem to crop up casually while pipefitting. "Now," he laughs, "if I were a helicopter pilot.... Unique picturesque scenes rarely just present themselves for the

taking. It is work and takes physical energy and thoughtful planning. I pack more photographic equipment onto airlines, hiking through the landscapes, on my bicycle or just through unsafe neighbourhoods than the average person would bother to take out their front door. Most good photos have had a strain or struggle to overcome to achieve what I want."

If Britz could leave the security of a steady income and put his energy into photography, he would do so in an instant. Instead, his life is torn between two physically demanding jobs. "Photography is a break from daily life," he says. "But it isn't much of a break because it is so much work. I hope one day that I can make it my daily life."

ANOTHER NATURE photographer, Karen MacArthur, has a day job that is no less demanding. She's a member of the CUPW and has been a letter carrier for 27 years. "I do get to be outside at work and I do get to daydream about ideas while I am walking," she says. "But the real creation happens later." Whenever she can, MacArthur abandons the bustle of city life and sets off to her country home. "The change is like an elixir," she says. "The sights, the smells, the sounds surround



Karen MacArthur's photographs combine natural landscapes and human topography

me and the subtle daily changes create a deep sense of peace and wonder." Only in this serene setting does she find inspiration for her symbolic images—ones that create an analogy between gently rolling hills and the undulations of the human body.

The Workers Art Show demonstrates that the relationship between work and art is often a strained one. "It is unfortunate I need a steady and stable income," Britz says, "because my job takes time and energy I would use for photography." MacArthur echoes his sentiments: "To be creative—to feel

passionate about that—is an essential part of my life. Unfortunately, work the bustle and chaos do offer opportunities to be creative."

Gale isn't disappointed that curatorial plans didn't turn out as expected. "What has happened [instead]," he says, "is that I have connected a number of working artists—they all had something in common. It's pretty thrilling to see people making these connections."

THE WORKERS ART SHOW
The Works Gallery (main floor)
Commerce Place) • To May 18

Overnight success

A playwright writes a script in 11 hours in *That Darn Plot*

BY PAUL MATWYCHUK

Many of the funniest moments in David Belke's comedy *That Darn Plot* come at the expense of a turgid father-son melodrama called *The Cardboard Box*, which a small theatre troupe is trying, with great difficulty, to stage without embarrassing themselves. Belke takes a special glee in sending up those dreary, self-important "serious" plays in which characters are always either yelling at each other from across the room, reciting long "poetic" monologues in their individual pools of light or stripping off their clothes for their big, "unflinching" nude scenes. That glee comes, I suspect, from Belke's knowledge that those plays are actually pretty easy to write. What's hard is creating a comedy as cleverly constructed, as consistently funny and as emotionally satisfying as *That Darn Plot*. A play this ingenious is not the kind of thing you can toss off in half a day.

And yet that's precisely the task faced by Belke's hero, a dissolute playwright named Mark W. Transom (embodied by the ever-irascible John Wright). Once one of the leading lights of the Canadian stage, Transom is now a drunken wreck living in a shabby rented room and drowning in a sea of empty gin bottles, fast-food wrappers, soiled laundry and (I regret to say) old, discarded issues of *Vue Weekly*. He's living on a new play commission from Jo (Coralie Cairns), an old director friend of his, but he's procrastinated so irresponsibly that, as Belke's play opens, he's faced with the seemingly impossible task of churning out a new script overnight in order to meet his deadline.

Luckily, enough of Transom's talent remains intact that he's able to whip up a quick, frothy backstage comedy (about the theatre company wrestling with *The Cardboard Box*)—but what Transom can't quite account for is the way a minor character named Lloyd (Garett Ross) persistently works his way into the centre of the action, even though Transom, the master puppeteer, makes every effort to write him out of the story. It soon becomes apparent that Lloyd is a

stand-in for Transom's own son, whom he hasn't spoken to in years—and that revelation allows Belke to set up a marvelously intricate hall of mirrors in which three sets of fathers and sons, some fictional, some real, all start grappling with their relationships. Some of these confrontations are comic, as when Richard Gishler and Andrew Gummer (playing the two actors in Transom's play) engage in a hilariously overwrought staring

REVUE THEATRE

contest; others are surprisingly poignant, as when Transom recalls the callous way he behaved years ago when his real-life son showed up unexpectedly on a doorstep, asking him to read a script he'd written.

IF ALL THIS SOUNDS hopelessly complicated and muddled, believe me, it's not. In fact, Belke's script is a model of clarity and structure, full of twists and revelations that make you laugh in surprise—and then laugh a second time when you realize how cunningly he's planted clues to those surprises and how patiently he's waited before allowing them to pay off. Belke has set several of his plays in rehearsal halls, and once again he has a lot of fun here lampooning familiar theatrical "types." Gishler is exquisitely funny as a hammy Stratford vet busily writing his memoirs and nurturing dreams of playing Lear even when he's marooned in the cast of *The Cardboard Box* at a tiny theatre in Edmonton; Gummer nails the part of a young actor, fresh out of theatre school, who's just a little too eager to leap into his big nude scene; and Amber Borotsik, playing a stage manager who adheres to the Equity rule-book as if it were the Koran, strikes just the right balance between earnestness and officiousness.

And Wright has been perfectly cast as the grouchy but gifted Transom; his huge head really does seem big enough to contain Transom's capacious imagination and he has a way of wearily grumbling out Belke's punchlines that suggests an entire lifetime spent in the company of fools. Indeed, Wright has a flintiness about him that's so appealing, I kind of wish Belke hadn't made the character such a softie at heart—the second act uses an old *Monty Python* sketch about flying sheep as a

metaphor for "the magic of theatre" that's way too twinkly and sentimental to have come from a hard-drinking S.O.B. like Transom.

But while Transom's speech doesn't convince me of the "magic of theatre," *That Darn Plot* definitely does. This is probably Belke's best play: he's never been funnier, cleverer, more generous toward his characters or more heartfelt in his belief in the power of the imagination. And with a script that gives you three plays for the price of one, it's a bargain to boot! ♡

THAT DARN PLOT

Directed by John Hudson • Written by David Belke • Starring John Wright, Coralie Cairns and Garett Ross • Varscona Theatre • To May 18 • 434-5564



John Wright inches apart in *That Darn Plot*

azimuth • may 9 - 18 • 454-0583

music by **JOHNNY BROWN** directed by **JOHNNY BROWN**

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boy groove

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In the Front Room...
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Raining casts and Dogs

Springboards New Play Festival unleashes new work by four Alberta playwrights

By PAUL MATWYCHUK

Mesa by Doug Curtis. *Respectable* by Ron Chambers. *Mary's Wedding* by Stephen Massicotte. *The Garneau Kid* by Kenneth Brown. *Lingerie* by, er, Paul Matwychuk. What do these plays have in common? Besides all having been written by intelligent, charming and devilishly handsome men, they all were first exposed to Edmonton audiences at Workshop West's annual **Springboards New Play Festival**.

Springboards isn't fancy; it's a two-week series of staged readings performed cabaret-style in the intimate confines of the Third Space rather than a large theatre. And yet, for many playwrights (myself included), Springboards has become an invaluable step in the play-development process—not to mention an increasingly popular way for avid theatregoers to get in on the ground floor on some of next season's hot scripts. In many cases, Springboards will be the first time playwrights hear their words performed in front of a live audience; it's also a rare opportunity for them to ask audiences specific questions about their scripts: "Did you think dragging the seagull onstage was a little too extreme?" "Were you frustrated that Godot never shows up?" That kind of thing.

This year, four new scripts, all by Alberta playwrights, will be performed at Springboards. But which one is right for you? This handy Springboards-at-a-Glance guide may help you figure that out

Friday, May 9

PLAY: *The Last Train*

PLAYWRIGHTS: Beth Graham and Daniela Vlaskalic

PLOT IN A NUTSHELL: Five women discuss art and talk about their lives while riding in a sealed boxcar from Paris to Lucerne at the end of World War II

MILESTONES: It's the first play Graham and Vlaskalic have written not intending to perform it themselves. It's also their first script with more than two characters. "We wanted a range of actors of different ages," Vlaskalic says, "and just to see a lot of women working together onstage. It felt different writing it, getting all the different voices right—when you're writing for someone who's 16 and then someone who's 50, it's hard to tell if all the different voices are coming



17 Dogs playwright Ron Chambers... plus two dogs

through. That's why we're looking forward to Springboards."

AFTER SPRINGBOARDS: *The Last Train*, which was commissioned by Shadow Theatre, is one of the plays Shadow artistic director John Hudson is considering for his company's 2003/2004 mainstage season.

Saturday, May 10

PLAY: *Lewis Lapham Live*

PLAYWRIGHT: Kenneth Brown

PLOT IN A NUTSHELL: A topical one-man show based on the satirical essays of *Harper's* editor Lewis Lapham

MILESTONES: "It's the first play of mine where there'll be an American

PREVIEW THEATRE

flag onstage," quips Brown. "The focus of the play will be the decline of American democracy—what happens to that great tradition as the democratic state becomes more imperial and the government more and more serves the elite.... and the care of the U.S. Constitution passes into the hands of people who apparently believe Christ is in control of the world and not the people." The show also allowed Brown to meet Lapham, who's one of his biggest intellectual idols. "I was so tongue-tied," he says. "I just about dropped the phone. It was like talking to Wayne Gretzky." **AFTER SPRINGBOARDS:** "It's definitely still an early draft," says Brown. "I'm in no rush with this script. Plus, world events are moving so quickly that I think I'll have to keep an open mind about what the final form of the script will be—and even if it will have a final form."

Friday, May 16

PLAY: *Bloodhound*

PLAYWRIGHT: Paul Matwychuk

PLOT IN A NUTSHELL: A black comedy about a suburban husband who gets lured into a world of violence and forbidden desire by the seductive female dog who lives in the yard next door

MILESTONES: It's Matwychuk's first full-length play and, after a long series of one-man Fringe shows, it's the first one he specifically created for other actors. "It's also probably the sexiest play I've ever written," he says, "even though it's about a middle-aged man and a dog. I like to describe it as what *Sylvia* would be like if *Sylvia* were played by Kathleen Turner in *Body Heat*."

AFTER SPRINGBOARDS: "Who knows?" says Matwychuk. "It's brand-new—I just finished writing the first draft a couple of weeks ago, so we'll see how it plays at Springboards. Hopefully, people will laugh. At the very least, maybe I'll drop this annoying habit of writing about myself in the third person."

Saturday, May 17

PLAY: *17 Dogs*

PLAYWRIGHT: Ron Chambers

PLOT IN A NUTSHELL: A junkyard owner finally realizes his dream of wreaking revenge on the ex-partner who betrayed him—only to discover he's wasted his life

MILESTONES: For the first time, Chambers, whose plays include masterfully foul-mouthed epics like *Respectable* and *Dirt*, has written a script with no swearing in it whatsoever. "People are always saying, 'Oh, you're the guy who writes those plays with all the 'fuck's in them,'" Chambers says. "I just don't want to fall into that trap.... It's the power of limitations. Because you're restricted, you wind up finding new ways to express those emotions."

AFTER SPRINGBOARDS: A full production of *17 Dogs* will kick off Workshop West's 2003/2004 season in October. "[Before that happens], there are still some things that need to be strengthened, places where the stakes can be raised," Chambers says. "We'll see how things go at Springboards." ☐

**SPRINGBOARDS NEW
PLAY FESTIVAL**

The Third Space (11516-103 St) • May 9-10, 16-17 • 477-5955



A COSY
little
setup

Carnival of Shrieking Youth continues to help young performers make noise

By JAMES ELFORD

Despite its name, the **Carnival of Shrieking Youth** is not a horrible spectacle in which caged teens assail audiences with a cacophony of piercing howls—unless it's in the script, that is. In actuality, the Carnival is a local youth performance event that has, since the early '90s, provided the young and creative a chance to experience the process of live theatre, often for the first time.

Driven by the youthful participants' demands, the festival has expanded to include cinema, singer/songwriters and local bands in its growing menagerie. Despite the festival's increasing diversity, however, the theatre component that started it all remains at its heart.

For nine of its 12 years, the Carnival of Shrieking Youth (COSY) has been led by the driving force that is Karl Schreiner. A passionate supporter of youth theatre, Schreiner has made COSY a big part of his life ever since taking it over from the small group of friends who had started the event as a way to showcase their plays. Schreiner explains that the festival seemed to fit the mandate of the Edmonton Theatre Squared Society, of which he was the artistic director, and that he thought younger performers needed an opportunity to gain the exposure and experience necessary for their development as artists.

"It's incredibly important," says Schreiner. "There is very little elsewhere for youth, especially in the younger age bracket. When we started this, there was absolutely nothing else. TeenFest had just died and there was nowhere else for them to go. So this came along and it has been an incredible outlet for them. I think it started sort of a revolution, because if you look around, there are a lot more opportunities for youth that weren't there 11 years ago."

To fill this "gaping hole" in youth theatre, COSY tries to provide the participants with as many differ-

ent opportunities as possible, both in front of audiences and behind the scenes. Interested individuals can try their hand at writing, directing, acting or even stage managing—and with 10 plays being staged this year there's plenty of room to participate. Aside from the collectively written and performed sketch comedy of the COSY Cabaret, the carnival includes scripts from writers across the province whose work was selected through an annual playwriting competition. Lighter work includes the end-of-the-world comedy *Live From the Apocalypse*, while stories like *The Chain*, a tale of a young mother convicted of killing her child, provide more serious-minded drama.

Although the performances are not at the calibre of experienced professionals, the kids are serious about what they do and Schreiner says that the performances are always well

received. "Off the top of my head," he says, "I can't think of any negative response. The general response we get from the audience is 'Wow, that was amazing for an 11-, 12- or 13-year-old. This is a kid to watch. It's going to be amazing seeing these kids down the road.'"

ONE OF THESE FUTURE MARVELS could be 15-year-old Anissa Hamdon Morison, who's spending her second year with the festival directing the play *Reverse Psychology* as well as acting and performing as a singer/songwriter. She's become enthralled with COSY and has nothing but praise for her fellow artists. "It's such a good outlet for your creativity," she says, "and I think that Karl's 'No matter what your experience, we'll take your outlook is great.'"

Surprisingly, the general lack of experience among the participants hasn't become a problem because Schreiner has made a point of fostering a learning environment in which youths can learn from each other and themselves. "This is a forum where you are allowed to make mistakes and not get chastised for it," explains Schreiner, who (along with some older participants) works hard to pass on what experience he can to the younger performers. "We're not driven by ticket sales or what kind of funding we can get out of the ticket

SEE NEXT PAGE

theatre notes

By PAUL MATWYCHUK

Shakespeare's sisters

Twelfth Night • Stanley A. Milner Library Theatre • May 9-24 • pre-VUE Jennifer Spencer once directed a production of Shakespeare's *Henry IV, Part 1* in which all the female roles were played by men and all the male roles by women; this week she's given Shakespeare another non-traditional twist by eliminating men entirely and staging a version of *Twelfth Night* with an all-female cast. Put those two facts together and that most

dreadful of images emerges: a female director... with an agenda!

In fact, Spencer is less interested in scoring feminist points off Shakespeare than in simply handing her favourite actresses some juicy roles that no one else would think to let them play. "Many times," she says, "we say something is a 'women's play' because there are a lot of women in it. Well, you know, people don't look at *Hamlet* and say it's a 'man's play' just because the vast majority of characters in it are guys. And as women in the theatre, we spend an awful lot of our time training very hard to do what we do well—we learn stage fighting, we learn all this, and yet when we graduate, we're never given the opportunity to fight. We're the ones who get killed or just stand around going 'Oooh! Ah! Oooh!' I mean, we're in the year 2003 and there's absolutely no reason why some of those roles cannot be played by women."

Of course, *Twelfth Night*, whose central premise involves a woman who dons male clothing and passes herself off as a

young man, is a perfect vehicle for playing around with traditional gender conventions. (Spencer calls the concept of the show "traditional Shakespeare done in a non-traditional way.") "It's so much fun," she says. "Darlene Arseneault, who's playing the Duke, says how exciting it is to be onstage and actually get to drive the play forward—to really be an instigator. Andrea Cheung is playing Sir Toby Belch, and when was the last time you saw an Asian actor playing something in Shakespeare, at least in this city? Actually, all the women were going, 'Oh, I want to play the drunk! I want to play the lout!' It's very exciting to see that part come alive and go, 'Oh, women can be pigs, too.'"

Several of Spencer's other casting choices are downright inspired as well: for instance, Julie Golosky (the regally tall actress/singer who probably towers by at least a head over most of her co-stars) will play the sour-spirited Malvolio, while Adrienne Smook (a recent U of A B.F.A. grad with the ability to change seemingly at will from womanliness to dainti-

ness) plays the clown Feste. It's the kind of race- and gender-blind casting approach that is starting to become increasingly unremarkable; even London's often-conservative Royal Shakespeare Company has finally begun to embrace the American convention of "mixed casting"—their current production of *As You Like It*, for instance, features a black Rosalind and a black Phebe.

"I don't know when it happened that these roles became the exclusive domain of white male society," says Spencer. "The fact of the matter is that these are excellent roles that can be played by actors regardless of gender or colour.... People go to see things where they're represented, and I think we need a wide diversity on our stages so that we start training our next generation of actors or patrons. Otherwise, why would they go? I'm not out to make people think the same way I do, but I say let's expand our thinking—and maybe the next time a director is faced with a casting decision, a more unusual choice might be made." ☐

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ORANGE HALL 10335-84 Ave (699-5202) • **MADE IN CANADA:** Handmade pieces by local designers • Fri, May 5 (5-9pm), Sat, May 10 (8am-4pm)

OWL GALLERY 9853-90 Ave (439-0609) • Solo show with American artist Spalding Taylor • Until May 21

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Mon-Sat 10-5pm; Thu 10am-8pm • **HIGH ENERGY VIII:** Artworks by high school students • Until May 31

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open weekdays 9am-9pm; weekends 9am-5pm • **SYN-CRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **SPOTLIGHT GALLERY GO FISH!** Featuring the research and collections of the Museum's ichthyology program. Until July 20 • **THE NATURAL HISTORY GALLERY:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **THE WILD ALBERTA PREVIEW GALLERY:** Sneak peek at the new gallery's layout • **TREASURES OF THE EARTH** Geology collection. Permanent exhibit • **A TO Z AT THE MUSEUM:** Every Sat (9am-11am): family-fun drop-in program • **EVENINGS AT ALICE'S:** At the Museum Café, last Fri evening of each month

RUTHERFORD LIBRARY South Alcove, U of A (471-1940) • **THE FIRST CANADIAN EXHIBIT OF THE EMMA GOLDMAN PAPERS:** Archive exhibit • Until May 30

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **CAPTURED IN COLOUR:** Paintings by Cindy Barratt and Sharon Delblanc • Until May 20

SEGHRS STUDIO GALLERY See What's Happening Downtown

SNAP GALLERY See What's Happening Downtown

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

SPECTRUM ART GALLERY AND STUDIO 11745 Jasper Ave (482-6677) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and David Phillips

STANLEY A. MILNER LIBRARY See What's Happening Downtown

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm or by appointment • **INSTINCTS AND INTUITION:** Paintings by various artists • Until June 28

SWEETWATER CAFÉ 102 Ave, 124 St (907-1454) • **FLORAL AND FIGURE FUSION:** Group show of figurative and floral artworks, landscapes and still lifes • Until June 10

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **PLACES IN TIME:** Watercolours by Michelle Leavitt-Djonlic; May 8-June 14; opening reception: Thu,

SEE NEXT PAGE

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm

DANCE

CONTACT IMPACT DANCE McEwen Community Hall, 11341-78 Ave (450-3336) • Every Sun (3-5pm): Dance jam. Contact Improv, a dance of weight-sharing, gravity, momentum and stillness

FESTIVAL PLACE (449-3378) • Holy Cross Zoranka Ukrainian Dancers • Wed, May 14 (7pm) • \$8 • Tickets available at Festival Place box office, TicketMaster

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • **MEMORIES:** Mixed media works by Alain Attar • Until May 9

ALBERTA CRAFT COUNCIL GALLERY See What's Happening Downtown

BEARCLAW GALLERY 10403-124 St (482-1204) • 24 SONGS: Paintings by Jim Logan • Until May

BUZZY'S Lower level, 10416-82 Ave (437-3707) • Artworks by Sirkka Kadatz

CAFÉ LA GARE 10308A-81 Ave (988-2400) • **WOMEN WATCHING—RECENT NUDES:** Paintings by Constance Rosa Wulf • Until May 9

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **RENEWAL:** Relief artwork by Herman Poulin, Watercolours by Anne Brodeur and Monka Dery, sculptures by Rhonda Langley. Also featuring sculptures by students from Father Lacombe School (Grades 4-6) • Opening reception: May 9 (7-8:30pm); artists in attendance

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • **ON BEING DIDACTIC (BUT NOT NECESSARILY PEDANTIC):** Paintings by Christl Bergstrom

EDMONTON ART GALLERY See What's Happening Downtown

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **PRAIRIE LANDSCAPES:** Artworks by Myrna Harris • Until May 24

EXTENSION CENTRE GALLERY 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm; Fri, 8:30am-4:30pm; Sat 9am-noon • **MULTICULTURALISM UNDER COVER:** Paintings by Margit Kadosh, graduating student exhibition; May 9-21 • Opening reception: May 9 (6-9pm)

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu and Fri 10am-9pm; Sat 10am-6pm, Sun 12-5pm • **Tsimshian Indian canvas paper cloth** by D.M. Dennis, Eskimo soapstone otter carvings by D. Inukpuk. West Coast Native and Eskimo silver and gold jewellery by B. Wilson • Through May

FRINGE GALLERY Bsm 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **A TRIBUTE TO GLORIA:** Sculptures, paintings and mixed media works by Joseph Kozmeniek • Until May 31

GIORDANO GALLERY See What's Happening Downtown

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **CHIMERA:** Artworks by Montreal artist Ted Hiebert • May 8-June 14 • Opening reception: Thu, May 8 (7:30-10pm); artist in attendance

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • **SPRING DEBUT:** Arts and crafts by the senior members of the centre. May 12-June 2; open house: Wed, May 14 (6:30-8:30pm)

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 8am-5:30pm; Sat 9am-5pm • Artworks by Dave Ripley, Glegda Beaver, Jack Ellis, Judy Popham, Wendy Risdale, Don Sharpe and Joe Haire, pottery by Noburo Kubo, Western bronzes by Gina McDougall Dohoe, clay sculptures by Kay Wilson • Until May 31

JOHNSON GALLERY 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks and prints by Wendy Risdale, watercolours by Bill Lumsden and Jim Brager, prints by Toti and Jack Ellis, pottery by Linda Nelson • Until May 31

KAMENA GALLERY AND FRAMES 5718-104 St (944-9497) • **ENCORE:** Recreations of Van Gogh, Group of Seven, Klimt and more • Until May 31

KOOLHAUS ARTSPACE 10820-82 Ave (619-1451) • Open Tue-Sun • **LATE NIGHTS IN STUDIO 1:** Artworks by Deb Cvita Mamic • Until May 25

LATITUDE 53 See What's Happening Downtown

MANULIFE PLACE See What's Happening Downtown

McMULLEN GALLERY U of A Hospital, East Entrance, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • **MISCELLANEOUS CONNECTIONS:** Darren Bertrand, Fiona Connell, Dick Der, Keath Lengle and Ruby J. Mah's diverse outlooks on life through art • Until June 15

MUDDY WATERS CAFÉ 8211-111 St • **MANUFACTURED:** A display of original clothing art • Until May 30 • Closing reception: May 30 (7-11pm)

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **FACES OF ST. ALBERT:** May 12-Aug. 24 • \$2 (suggested donation/person)

NAKED CYBER CAFÉ See What's Happening Downtown

NINA HAGGERTY CENTRE FOR THE ARTS 9704-111 Ave (474-7511) • Open Mon-Fri 10am-2pm • **OUT/INSIDE ART:** Group show

Carnival of Shrieking Youth

Continued from previous page

sales. We simply want to do what the artists want to do and give them every opportunity. We've got some artists in this festival who have tried it all because that's what they want to do, and see what they like and proceed with that as a career. We are a solid first stepping stone."

Schreiner hopes to supply the theatre community with even more

of these nascent performers by helping the festival continue to get, in his words, "bigger, better and bolder." He admits he doesn't know how big the festival can get, but he does seem certain that—much like the tempestuous youth who perform in it—the Carnival of Shrieking Youth still has some growing left to do. ☐

TITH ANNUAL CARNIVAL OF SHRIEKING YOUTH

Timms Center for the Arts (Second Playing Space) • To May 11 • 499-1271

Haiku Horoscope

ARIES

(Mar 21-Apr 19)
You would get more dates
If you brushed your teeth for once
And stopped killing them

Taurus

(Apr 20-May 20)
When Jesus comes back
He's going to want that carpet
From pope J and dry-cleaned

GEMINI

(May 21-June 20)
Under the black light
All your hidden flaws become
Visible and fun

CANCER

(Jun 21-Jul 22)
To buy a watch
Stop asking me questions
That's what time it is

LEO

(July 23-Aug 22)
Mice infest your home
You should not have moved into
That gingerbread house

VIRGO

(Aug 23-Sept 22)
The meaning of life
Sprung by something deep
Not chocolate PEZ

LIBRA

(Sept 23-Oct 22)
Your unhealthy fear
Of haikus and horoscopes
Continues to grow

SCORPIO

(Oct 23-Nov 21)
You will only give
Those business cards away to
Friends and family

SAGITTARIUS

(Nov 22-Dec 21)
You will become a
Movie star, just not the kind
That wears any clothes

CAPRICORN

(Dec 22-Jan 19)
Cameras do not lie
Quit interrogating and
Torturing the thing

AQUARIUS

(Jan 20-Feb 18)
Your guitar is not
Out of tune, nor is your voice
Different today

PISCES

(Feb 19-Mar 20)
Outer space is vast
The ocean is dark and deep
You read horoscopes

by Jonathan Ball, Registered Fraud

ARTS WEEKLY

Continued from previous page

May 8 (7:30-9:30pm); artist in attendance

WORKS GALLERY See What's Happening Downtown

LITERARY

AUDREY'S BOOKS See What's Happening Downtown

BACKROOM VODKA BAR 10324-82 Ave, upstairs • Every Tue (8pm): A Raving Poets presentation

COSMOPOLITAN MUSIC SOCIETY 8426-103 St (439-2005) • Greenwood's Bookshoppe presents Simon Winchester reading from *Krakatoa* • Sat, May 10 (3pm) • Free

DELTA EDMONTON CENTRE SUITE HOTEL See What's Happening Downtown

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu, May 8-Sat, May 10: Andrew Carr • Thu, May 15-Fri, May 16 (8:30pm); Sat, May 17 (8pm and 10:30pm): Brian Work

GARNEAU THEATRE 8712-109 St • Sebastian Steel Hypnosis • Sat, May 10 (2pm, all-ages event; midnight, adults-only event) • \$10/\$5 (child)/\$25 (family) • All proceeds to Phoenix fund

FARGO'S 10307-82 Ave (433-4526) • Fargo's Laugh-a-Lot Comedy • Every Sun

SIDETRACK CAFÉ 10333-112 St (421-

1326) • Comedy improv show • Every Thu (7:30-9:30pm) • \$3

THEATRE

100 YEARS OF BROADWAY Leduc Performing Art Centre, 4308-50 St, Leduc (987-0278) • Presented by the Leduc Drama Society • Patrick Wilson directs this lively song-and-dance revue featuring some of the most memorable songs from the last century of Broadway musical theatre • May 8-10 (8pm) • \$10/\$12 (Fri/Sat)

BETWITCHED Jubilations Dinner Theatre, Upper Level, Phase III, WEM (484-2424) • A freewheeling parody of the supernatural '60s sitcom *Bewitched*, in which the imperious witch Endora transports Samantha, Darrin and Tabitha back in time to the swinging London of the 1960s in order to show them how much fun witchcraft can be • Until June 15 • Wed, Thu, Sun: \$45.95; Fri-Sat: \$55.95

BOY GROOVE Azimuth Theatre Space, 11315-106 Ave (454-0583) • Playwright Chris Craddock (*Moving Along*, *On Being a Peon*) teams up with Ribbit Productions (*Bouncers*, *Be a Man*) to create this parody of boy bands and the cynical starmaking process that creates them • May 8-18

CARNIVAL OF SHRIEKING YOUTH (499-1271) • Theatre Festival: Timms Centre for the Arts, U of A Campus; \$5-\$8 • Film Festival: Metro Cinema, 9828-101A Ave; \$5 • Singer/Songwriter Music Festival: "B" Scene Studios; \$6 • Live and Loud Music Festival: Argyle Hall, 6750-88 St; \$6 • The 11th annual festival of music and theatre written, directed and performed entirely by Edmonton teens • Until May 11

CHECKPOINT CHARLIE See What's Happening Downtown

CHIMPROVI The New Varscona Theatre, 10329-83 Ave (420-1757/448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Saturday (11pm)

CLASS DISMISSED Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave (479-9390) • Presented by Off the Fence Theatrical Society • Gilbert Allan directs playwright Craig J. Nevius's topical play about a teacher who pulls a gun on his class, vowing he will hold them hostage until they "learn about their humanity" • Until May 10 (8pm); Sat matinee (2pm) • \$15/\$10 (student/senior) evening; \$10/\$4 (student/senior) Saturday matinee

DIE-NASTY Varscona Theatre, 10329-83 Ave • The 12th season of Edmonton's legendary live improvised soap opera takes place in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A., at the height of the Great Depression. Directed by Dana Andersen, produced by Stewart Lemoine • Every Monday (8pm)

FOOTPRINTS ON THE MOON Walderdale Playhouse, 10322-83 Ave (439-2845) • Andrea Martinuk directs Michele Vance Hehir, Jim Zalcik and Janice Hoover in Maureen Hunter's play about a woman in a tiny Saskatchewan town and her relationship with her restless teenage daughter, who yearns to leave home and explore the world • Until May 17 • Tickets available at TicketMaster

GREASE See What's Happening Downtown

GYPSY Mayfield Dinner Theatre, 16615-109 Ave (483-4051/486-7827) • A revival of the classic musical about the life of Gypsy Rose Lee, from her days as a lowly member of a threadbare travelling vaudeville show man-

aged by her ferociously ambitious mother, to her eventual emergence as a world-famous striptease artist. Book by Arthur Laurents, songs by Jule Styne and Stephen Sondheim • Until July 6

HARLEY'S ANGELS Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Playwright Trevor Schmidt's takeoff on *Charlie's Angels* follows three gorgeous undercover special agents who attempt to discover the true identity of their mysterious boss • May 9-Aug. 2

MY MOTHER SAID I NEVER SHOULD Timms Centre for the Arts, U of A Campus (492-2495) • Presented by Studio Theatre • University of Alberta M.F.A. candidate Marianne Copithorne directs British playwright Charlotte Keatley's episodic family drama about four generations of women and how their intricate web of mother-daughter relationships are affected by a closely-guarded family secret • May 15-24 (8pm), matinees (12:30pm); no performances on Sundays

SPRING DARIUS NEW PLAY FESTIVAL 3rd Space Cabaret, 11516-103 St (477-5955) • Presented by Workshop West Theatre • A series of cabaret-style staged readings of hot new scripts by local playwrights. Featuring: *The Last Train* by Beth Graham and Daniela Vlaskalic (Fri, May 9); *Lewis Lapham Live* by Ken Brown (Sat, May 10); *Bloodhound* by Paul Matwychuk (Fri, May 16); and *17 Dogs* by Ron Chambers (Sat, May 17) • May 9-17 (8pm) • \$10 • Tickets available at TIX on the Square

SURVIVAL: THE IMPROVISATION GAME See What's Happening Downtown

THAT DARN PLOT New Varscona Theatre,

10329-83 Ave (434-5564) • By David Belke • John Hudson directs John Wright, Cora Cairns, Richard Gishler and Garrett Ross in this revival of playwright David Belke's award-winning 1998 Fringe hit about a procrastinating playwright who tries to meet a pressing deadline by writing an entire play from scratch in 12 hours, only to find himself unpleasantly reminded of his relationship with his estranged son when his characters begin to wrest control of the plot away from him • Until May 18 • Tue-Sat (8pm); Sat Sun matinees (2pm) • \$10 Tue; Sat matinees: Pay-What-You-Can at the door • Tickets available at TIX on the Square (420-1757)

THEATRESPORTS New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday (11pm)

TIME AFTER TIME: THE CHET BAKER PROJECT See What's Happening Downtown

TO THE WALL Catalyst Theatre, 8529 Gateway Boulevard (431-1750/420-1757) • Presented by Catalyst Theatre • Charlie Tomlinson directs actor/playwright Andy Jones (CODCO) in his acclaimed one-man show about God, Hitler, the creation of the universe and the tendency of Newfoundlanders to do things just a little bit differently from the rest of the world • Until May 11 (8pm); Saturday matinee: May 10 (2pm)

• \$20/\$15 (student/senior); \$10 (Tuesday preview/Saturday matinee, all-ages) • Tickets available at Catalyst Theatre (431-1750), TIX on the Square (420-1757)

TWELFTH NIGHT See What's Happening Downtown

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GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • Main Gallery: *ADORN AND PROTECT*: An exhibition of body objects that beautify, nurture or shield; until July 5 • *Discovery Gallery: THE TIES THAT BIND*: Fibre works by Jean Brandel; until May 24

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • *TECHNICOLOUR*: Artworks by Chris Cran, Clay Ellis, Geoffrey Hunter, Angela Leach, Chris Rogers, Arlene Stamp; until June 15 • *THROUGH THE LOOKING GLASS*: Artworks from the Gallery's collection examining the various ways in which artists have examined and represented nature; until June 15 • *POST-IMPRESSIONIST MASTERWORKS*; until June 1 • *POST-IMPRESSIONIST FILM SERIES: Vincent and Theo*, 1990; Thu, May 8 (7pm) • Kitchen Gallery: *GLORY HILLS*: Artworks by John Maywood; until June 15 • *ALBERTA SOCIETY OF ARTISTS VISITING ARTISTS' TALKS*: Presentation by Manwoman: Thu, May 15 (7pm) • Children's Gallery: *BECOME*: Created by Don Moar; until July • \$12/\$10 (student/senior), \$5 (children 6-12)/free (member/children 5 and under)

GIORDANO GALLERY Main Fl, Empire Building, 10080 Jasper Ave (429-5066) • Open Wed, Sat (12-4pm) or by appointment • Artworks by Barbara Ballachey, Scott Gregory and Akiko Ttaniquchi • Until May 23

LATITUDE 53 10248-106 St (423-5353) • Tue-Fri 10am-6pm, Sat noon-5pm • *DRAWING RESISTANCE*: Artworks by artist/activists • May 10

MANULIFE PLACE 10180-101 St (476-8552) • Artworks by the Edmonton Art Club • Until May 29

NAKED CYBER CAFÉ 10354 Jasper Ave • *PRESS THE FLESH*: A celebration of underground art and design • Fri, May 16 (9pm) • \$10 (suggested donation in support of Global Visions Film Festival)

SEGHERS STUDIO GALLERY 604A, 10030-107 St, Seventh Street Plaza, North Tower (425-6885) • Open Tue-Thu 5:30-9pm or by appointment • Artworks by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland

and Jacqui Rohac

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • *BIRDCAGE*: Installation piece by Pennsylvania artist Brant Schuller; until May 24 • *FRONT SPACE: SELF STORAGE*: Wearable artworks by Mariann Sinkovics; until July 1; closing reception: July 1 (2-5pm)

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq • *CONNECTIONS: IMAGES OF THE NORTH*: Artworks by Peggy Arnett • Until June 15

WORKS GALLERY 10155-102 St • Open 10am-6pm *THE WORKERS ART SHOW*: Artworks curated by Tom Gale • Until May 10

CLUBS/LECTURES

COMMUNITY SHAMANIC DRUMMING CIRCLE Sacred Heart Church, 10821-96 St (439-0631) • Every Friday

EDMONTON COALITION AGAINST WAR AND RACISM Mennonite Centre for Newcomers, 10010-107A Ave (988-2713) • Every Sun (7pm): Meetings held to plan peace rallies and presentations

EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT Boyle Street Community League Hall, 9515-104 Ave (496-6095) • Meeting to discuss the proposed changes to the Boyle Street Area Redevelopment Plan • Tue, May 20 (7pm)

NAOMI BRONSTEIN Winspear Centre (428-1414) • *UNIQUE LIVES AND EXPERIENCES* Children's rights defender presents *Defending the Rights of Children* • Tue, May 13 (7:30pm) • Tickets are available at half price through the Winspear box office (428-1414)

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St, west door (426-4620) • Speaker Dale Willerton presents *Negotiate Your Commercial Lease*; Fri, May 9 (6:45-8:30am); \$2 • Casual Friday and Brainstorm Session; Fri, May 16

LITERARY

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) • Dr. Kevin Alderson discusses his book *Breaking Out: The Complete Guide to Building and Enhancing a Positive Gay Identity for Men and Women*; Sat, May 10 (2pm) • Anthony Bidulka reads from his novel *Amuse Bouche*; Fri,

May 16 (7:30pm)

DELTA EDMONTON CENTRE SUITE HOTEL 10222-102 St • *2003 ALBERTA BOOK AWARDS*: Gala dinner honouring the best writers and books from last year as well as the Grant MacEwan Literary Awards • Sat, May 10 (6pm) • \$45 • Tickets available at Writers Guild of Alberta (422-8174) Book Publishers Association of Alberta (424-5060)

QUEER LISTINGS

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) • Dr. Kevin Alderson discusses his book *Breaking Out: The Complete Guide to Building and Enhancing a Positive Gay Identity for Men and Women*; Sat, May 10 (2pm) • Anthony Bidulka reads from his novel *Amuse Bouche*; Fri, May 16 (7:30pm)

BOOTS AND SADDLES 10242-106 St • Large tavern with pool tables, restaurant, shows. Members only

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 1:30-5:30pm, 7-10pm • Support groups, library, youth group and discussion nights

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns.

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

THE ROOST 10345-104 St (426-3150) •

Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • TUE: Wild and Wet Contest (8-midnight) with female DJ Rhonda • WED: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • THU: Rotating shows: Ladonna's review, Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • FRI: Euro Blitz: Best new European music with DJ Outtawak Upstairs-DJ Jazzy and female stripper • SAT: Monthly theme parties with DJ Jazzy Upstairs-New music DJ Dan Downstairs-Retro music • SUN: Betty Ford Hangover Clinic Show Beer Bash every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$3 (non-member); Fri-Sat \$3 (member)/\$5 (non-member); Sun \$1

SECRETS BAR AND GRILL 10249-107 St (990-1818) • Lesbian and gay bar/restaurant

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

CHILI HOT HOT RESTAURANT 10909 Jasper Ave • Fundraising dinner, lecture and slide presentation, Buddhist calligraphy auction • Sat, May 10 (6:30pm) • \$35 • Tickets available from Ascendant Books (10310-124 St, 452-5372), International Buddhist Friends Association (9904-106 St, 424-2231) • Proceeds go to the Tibetan Nuns Project, setting-up monasteries for exiled nuns in India

EDMONTON HEALTH AND SAFETY WEEK Until May 10 • Ramada Airport Inn; See Events Weekly • Concordia High School; See Events Weekly

MAY WEEK LABOUR ARTS FESTIVAL Working Class Culture Takes Centre Stage; Until May 10 • **WORKS GALLERY**, Commerce Place 10155-102 St (471-1940); open Mon-Sat 10am-6pm; *WORKERS ART SHOW*; until May 10 • **LATITUDE 53** 10248-106 St (423-5352) Open Tue-Fri 10am-6pm, Sat Noon-5pm;

DRAWING RESISTANCE; Until May 10 • CUPE UNION HALL See Events Weekly • **PARK-DALE-CROMDALE COMMUNITY LEAGUE** See Events Weekly • **WESTMOUNT COMMUNITY LEAGUE** See Events Weekly

WORLD PARTNERSHIP WALK 2003 • Legislature Grounds; Sun, May 25 • **HMV Stage**, Phase IV, WEM; World Partnership Walk Kick-Off: featuring performances by three local bands; www.worldpartnershipwalk.com

THEATRE

CHECKPOINT CHARLIE Jagged Edge Theatre 3rd floor, Edmonton City Centre Mall East (424-6304) • Presented by Jagged Edge Theatre • Local playwright Steven Weiler's Cold War comedy about a female rookie CIA agent and a veteran KGB operative who exchange war stories and terrible jokes during an encounter at Checkpoint Charlie, the infamous crossing point between East and West Berlin • Until May 10, Tue-Fri (noon), Sat (8pm) • \$8/\$7 (student/senior); \$4 Tuesdays • Tickets available at TIX on the Square (420-1757)

GREASE Shocktor Theatre, The Citadel (425-1820) • Bob Baker directs John Uliyatt, Pamela Gordon, Briana Buckmaster and Bobby Curtola in Jim Jacobs and Warren Casey's ever-popular rock 'n' roll musical about the opposites-attract love affair between "greaser" Danny Zuko and "good girl" Sandy Dumbrowski, both members of Rydell High's class of 1959 • Until June 1

SURVIVAL: THE IMPROVISATION GAME Jagged Edge Theatre, 3rd Floor, City Centre East (479-0323) • Every Friday • \$5

TWELFTH NIGHT Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq, 102 Ave 100 St (720-2473) • Presented by Foot of a Flea Theatre • Jennifer Spencer directs Darlene Arseneault, Andrea Cheung, Julie Golosky and Adrienne Smook in an all-female version of Shakespeare's classic comedy about the romantic complications that ensue when a woman disguises herself as a boy after a shipwreck deposits her in a remote kingdom presided over by a lovesick prince • May 9-24 (8pm); Saturday matinees (2pm); Two-for-One-Tuesdays, May 13, 20; wine and cheese reception: Wed, May 14; no performances Sat and Mon • \$15/\$12 (student/senior) • Tickets available at TIX on the Square (420-1757), at the door

EVENTS WEEKLY

For free listings to 426-2889 or e-mail to lists@vue.ab.ca. Deadline is 3pm.

CLUBS/LECTURES

THE INTERVIEW Idylwyld Library (496-1808) • Presented by the staff of Alberta Human Resources and Employment • Pre-reg. • Thu, May 15 (7pm)

CHRISTIAN SOCIETY (424-1750) • Pentecostal Assembly, 2225-66 St; self-management program every Tue; 13-June 17 (1-3pm); pre-register • Calder Drop-in Centre, 12963-120 St; course every Wed; May 14-June 18 (7-8pm); pre-register

CHRISTIAN BUSINESS NETWORK REFERRAL (CBNRC) ABC Country Restaurant, 4485 Trail North • Every Thu (11:45am-12:15pm) • Run by the Concerned Christian Inc • \$12 (includes lunch)

EDMONTON COMMUNITY SERVICES DEPARTMENT (944-5453/496-5942) • For women and men age 60 years or older who are experiencing difficulties in their relationships with their adult children • Until May 8 (1:30-4pm) • Free

COMMUNITY SHAMANIC DRUMMING CIRCLE See What's Happening Downtown

EDEN PROJECT: IN SEARCH OF THE LOGICAL OTHER (439-2005) • Provincial program; Lecture presented by James Hollis (author); Fri, May 16; \$20 (adv)/\$25 (door) • Stanley A. Milner Library, Edmonton • Workshop presented by James Hollis; May 17; \$130 (lecture and workshop)

EDMONTON COALITION AGAINST WAR AND RACISM See What's Happening Downtown

EDMONTON COALITION AGAINST WAR AND RACISM Peace Dove, West of Muttart Conservatory (988-2713) • Hands Across the World; Hands Across the Globe: A peace walk, a collective vision of peace and justice throughout the world • Mon, May 19 (2pm)

EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT See What's Happening Downtown

ESSENTIAL FENG SHUI FOR POWERFUL RESULTS Learn about the three vital elements of Feng Shui presented by Nichole Marshall • Strathcona Library, 8331-104 St (496-1828); Thu, May 8 (7pm) • Woodcroft Library (496-1830); Thu, May 15 (7pm)

JOB SEARCH TIPS Idylwyld Library (496-1808) • Tips from the staff of Alberta Human Resources and Employment • Thu, May 8 (7pm) • Pre-register

LEARN ABOUT LIVING WITH AND OVERCOMING THE STIGMA OF DISABILITY (488-9600) • Educational forum featuring Dr. Mark Nagler • Thu, May 8 (7-9pm) • Free • Pre-register

MEHNDI-HENNA BODY ART Sprucewood Library (496-7099) • Learn about the Easter art of body decoration • Sat, May 10 (2pm) • Pre-register

MOBILIZING MASS RESISTANCE IN ALBERTA: WHERE DO WE GO FROM HERE? CUPE Union Hall, 10989-124 St (471-1940) • Panel discussion and presentation • May 8 (7pm) • Free

NAOMI BRONSTEIN See What's Happening Downtown

OPPORTUNITIES UNLIMITED NETWORKING GROUP See What's Happening Downtown

RESEARCH INNOVATION, AND LIFELONG LEARNING: THE FEDERAL VIEW Education North Bldg, U of A Campus, 112 St, 87 Ave, Lecture Theatre Rm 2-115 (492-2408) • Lunch-hour talk and reception with Deputy Prime Minister John Manley

THE TIBETAN BUDDHIST MEDITATION SOCIETY, GADEN SAMTEN LING 11403-101 St (479-0014) • Learn about Tibetan Buddhism and meditation with Kishok Dhamchoe of Namgyal Monastery in India • Every Tues (7-9pm): Beginner teachings • Every Wed (7-9pm) and Sun (11am-1pm): Advanced Tantric teachings and meditations

WASKAHEGAN TRAIL ASSOCIATION • Southgate Mall South East corner, 111 St, Whittemud Dr (435-1197); free guided hike, approx 10 km at Mactaggart Sanctuary; bring lunch and beverage; 9am • Bonnie Doon Recycle, West side of Bonnie Doon Mall, 85 St, 85 Ave (488-6948); free guided hike, approx 10 km at North Hastings Lake; bring lunch and beverage; 9am

WEST END TOASTMASTERS 10451-170 St, 2nd Fl, Boardroom (472-4911) • Learn to speak in public and small groups. Sharpen your listening skills. Acquire appropriate feedback techniques in a friendly environment

WOMEN OF SPIRIT: TIBETAN NUNS IN THE 21ST CENTURY Tory Lecture Theatre II, U of A Campus • Public talk/slide show by Rinchen Khando Choegyal (sister-in law of the Dalai Lama and former member of Tibetan government in exile) and Dr. Elizabeth Napper (Buddhist scholar and lecturer) • Fri, May 9 (7:30pm) • \$20/\$10 (student/senior) • Tickets available at Ascendant Books (10310-124th St, 452-5372), International Buddhist Friends Association (9904-106 St, 424-2231), at the door

QUEER LISTINGS

AUDREY'S BOOKS See What's Happening Downtown

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES See What's Happening Downtown

BUDDY'S NITE CLUB 11725B Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red. No membership needed

DIGNITY EDMONTON (482-6845) Support community for lesbian Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCC) See What's Happening Downtown

GAY MEN'S OUTREACH CREW (GMOC) See What's Happening Downtown

HIV NETWORK OF EDMONTON SOCIETY See What's Happening Downtown

ICARE See What's Happening Downtown

ILLUSIONS SOCIAL CLUB See What's Happening Downtown

LAMBDA CHRISTIAN COMMUNITY CHURCH Gameau United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/~livepos (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG See What's Happening Downtown

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the Gay and Lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

THE ROOST See What's Happening Downtown

SECRETS BAR AND GRILL See What's Happening Downtown

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP See What's Happening Downtown

WOODY'S 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay nightclub. Every Sun-Tue (7-12am): Karaoke with Tizzy. Every Wed: game show. Every Fri: free pool. Every weekend: open stage, dance with DJ Arrow Chaser. No membership needed

YOUTH UNDERSTANDING YOUTH See What's Happening Downtown

Sculptors' Association of Alberta (SAA) Next Meeting: Wed, May 14, 2003 www.saa.ca 780-721-6822

SPECIAL EVENTS

CHILI HOT HOT RESTAURANT See What's Happening Downtown

LA CITÉ FRANCOPHONE 8627-91 St (420-1757) **NO HOLDS BARD**: Fundraiser for the Free Will Players. Silent Auction bidding starts at 7pm and the show begins at 8pm • SAT, May 10 • \$15 • tickets are available at TIX on the Square

EDMONTON HEALTH AND SAFETY WEEK Until May 10 • Ramada Airport Inn, 11830 Kingsway Avenue; Safety Awareness Seminars and Industry Trade Fair: Speakers Clint Dunford (8:15-9:30am), Julia Hamilton (11:30-1pm); Informative sessions (9:30-2:30pm) Outdoor Exhibits (7:30-2:30pm) • Concordia High School, 7128 Ada Boulevard; Young Worker Education Day: Thu, May 8 (11am-noon)

GARNEAU THEATRE 8712-109 St • A benefit premiere for Kosovo's children: A premiere of *Winged Migration* by Jacques Perrin; Sun, May 11 (1pm and 3pm); proceeds to Jack's Kids-Kosovo Kids In Need Emergency Services Credit Union (14909-121A Ave, or 10104-111 Ave, 455-9500) • Phoenix Fundraiser for the fire victims on Whyte Avenue; art auction, music, screening of the documentaries *By Women's Hand* and *Towards Abstraction*; Wed, May 14 (7-10pm); \$20/\$150 (couple, incl. one artwork); for info Ph The Paint Spot (432-0240)

MAY WEEK LABOUR ARTS FESTIVAL (471-1940); until May 10 • **WORKS GALLERY** See What's Happening Downtown • **LATITUDE 53** See What's Happening Downtown • **CUPE UNION HALL**, 10989-124 St; *After the G8: Organizing for Social Change*; Panel discussion; May 8, 7pm; free • **PARKDALE-CROMDALE COMMUNITY LEAGUE**, 11335-85 St; Guy Smith in concert; May 9, 8pm; \$5; tickets available at the door • **WESTMOUNT COMMUNITY LEAGUE**, 10970 127 St; Labour Cabaret: Featuring Maria Dunn, Notre Dame des Bananes and the Prairie Cats; May 10 (7pm door); \$10; tickets available at the door

ST. BASIL'S CULTURAL CENTRE 10819-71 Ave (989-6035) • Western Cabaret: Presented by the Knights of Columbus-Father Hannas Council 10519 • 6:15pm (cocktails), 7pm (supper), 8:15pm (entertainment), 9pm (dance) • Tickets available by calling Bruce (989-6035) • \$30 (proceeds to support St. Basil's Summer Camp for Kids, Kupalo Dancers, Ukrainian Cheremosh Society)

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Deadline is noon the Tuesday before publication. Placement will depend upon available space.

artist to artist

to all artists: Fundraiser for fire victims on Whyte Avenue. Your donation must be received by the Paint Spot no later than Sat, May 10. You will receive proof of donation. Phoenix fundraiser at the Garneau Theatre, 8712-109 St., Sat, May 14 (7-10), Ph Sidsel at the Paint Spot (432-0240), or e-m sidsel@paintspot.ca

show needs: stage manager and experienced director for collective show. Small cast, workshoping, musical numbers. Christie (497-0190), primatentertainment@yahoo.ca

House seeks proposals for Artist in Residence Program, Sept. 1, 2003-Aug. 31, 2004. Deadline: May 31, 2003. For info Ph Christal (780) 454-1801

actors and musical director needed for the stage, a musical comedy murder mystery. Call Ph at 467-8981 or e-m tomsgan@shaw.ca.

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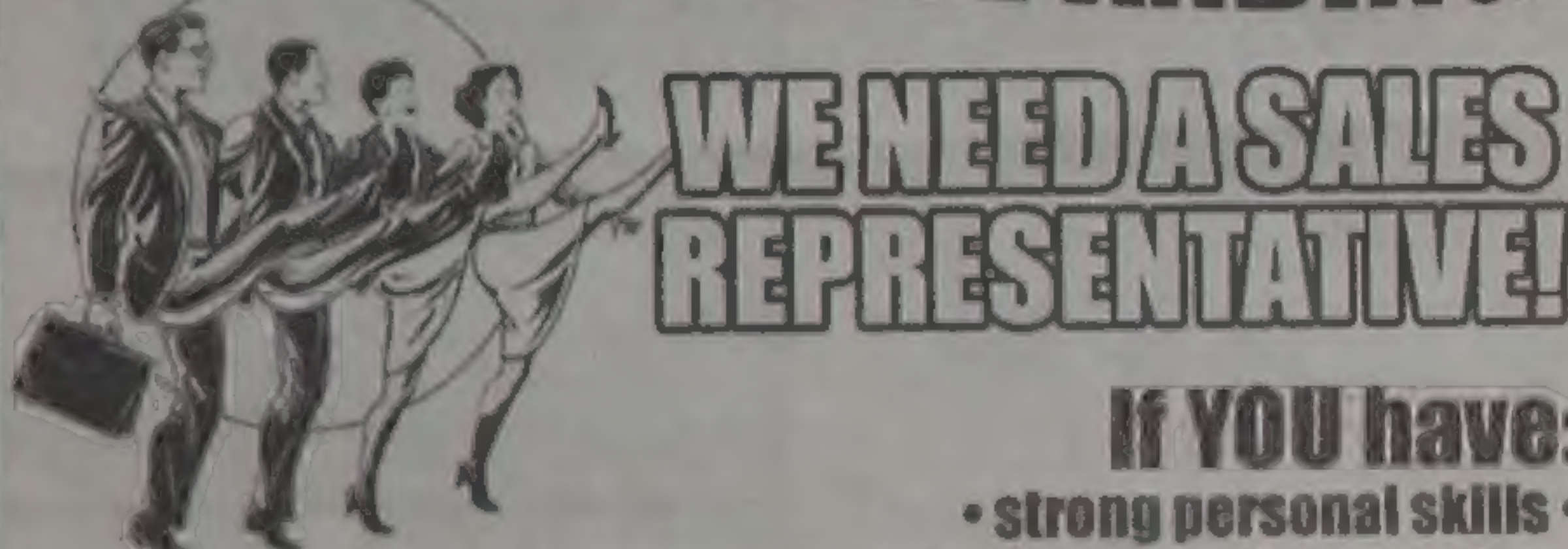
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alt sex column

By ANDREA NEMERSON

An affair to remember

Dear Andrea:

I have been helping a friend through bad times. She had an affair. She recently told me that when she makes love to her husband, he insists that she describe the sex she had during her affair. She is emotionally on the edge and can't stand much more. I didn't have any idea what to tell her. Why would anyone want to hear about the sex their spouse had during an affair?

Love, Why Oh Why?

Dear Why:

You're actually asking two different questions here, or at least you should be. They are, "Why would anyone

want to hear that?" and "Does she really have to tell him?"

Why anyone wants anything beyond your basic food and shelter is essentially unknowable. We want what we want. Believe it or not, a lot of people want to hear what their partners have been up to when they weren't around. Why does this guy like it? It could be the sense of mastery it offers: "You may have done it with so-and-so, but I've got you now, ha-HA!" That's one possibility. Then there's the exact opposite turn-on: some people enjoy the humiliation of having been cuckolded. Or maybe it's just hot for him all by itself; not everything has to be complicated, you know. I hope I don't have to explain the appeal of a dirty story narrated by the object of one's desire.

In this case, I'd imagine that there's an element of your basic hotness, mixed with a desire to humiliate—not himself this time, but her. He may have taken her back, but what do you want to bet he hasn't quite forgiven her? Perhaps making her go through this ritual every single time, when it's clear she doesn't want to, is punishment, plain and simple.

One of these days, she's going to have to pipe up and say "Nuh-uh," she's paid her dues, she's not paying anymore and it's time to forgive her or admit that he can't. Either she does that or I'll have to assume that, miserable as she may be, she's getting something out of it too.

Listen, unless he's got a gun or the marriage-killing equivalent thereof (an ultimatum), he doesn't get to "insist." Whatever happened to "please?"

Love, Andrea

Pre-faded genes?

Dear Andrea:

I seem to have a recurring dilemma where I gradually lose interest sexually, and while I still love and care for this person, they no longer float my boat. I haven't come up with a satisfying explanation. An early introduction to hardcore porn may have jaded my little mind to the point where one partner simply won't do. And while I used to not hold astrology in very high esteem, readings have said that I get bored quite easily in the carnal arena. It's not that I don't desire to be monogamous, and anyway, finding one person to have sex with is hard

enough. I'd rather stay turned on by the one that I find emotionally and intellectually stimulating, but it just always seems to fade. Now I know that you tend to try and steer far away from explaining individuals' sexual desires, and have often cautioned people about the emotional pitfalls of polyamorous relationships, but have you come across people whom you thought had satisfying sexual relationships including multiple partners? I'm definitely not looking to join the lifestyle, I'm just wondering if healthy multiple partnerships exist.

Love, Sinking Boat

Dear Boat:

Do such people exist? Sure. Haven't I said that before, right before the part about how rare they are, and how emotionally mature (an acquired state) and non-territorial (an inborn trait) they have to be to carry it off? Surely I've mentioned that such ventures will tend to flame out rather spectacularly unless everyone involved possesses a rarely-encountered degree of self-knowledge and a highly-evolved ability to communicate, but I never claimed they didn't exist.

I can't help wondering if maybe

you're expecting just a bit too much of your partners and of poor old monogamy itself. You do know that the ardour tends to cool as the shock of the new becomes the comfort of the same old-same old, right? mean, it just does. Staying together after that requires both a willingness to accept some loss of honeymoon hotness and some active attempts to keep the flame alive. It doesn't happen most of the time. You have to apply yourself.

Perhaps, in your case, it does something to do with pornography. The Stars, but come on—what are the chances? Far more likely, you are simply wired for novelty, like so many men (and some women) before you. Either you can hunt for a partner who's willing to explore some multiple-partner avenues with you, or you can adjust to the fact that, left to their own devices, the glow will fade, and learn to work with it.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can send her question at andrea@altsexcolumn.com.

artist to artist

The Sound of Music Audition Notice for the Von Trapp children. Sat, May 17; Sun May 18. High level of musical ability and some dancing ability required. Application Deadline: May 14. Send Photos and resumes to: Peni Christopher, Citadel Theatre, 9828-101A Ave, Edmonton, AB, T5J 3C6

Whyte Ave Art Walk July 11-13. Seeking 120 visual artists. Turn Whyte Ave into an outdoor art studio. Call The Paint Spot 432-0240

Downtown law firm seeks to promote work of local artists by displaying contemporary and abstract artwork on our walls. Ph. Rod 482-6555

musicians

Exposed Roots? Call to Artists The Canada Council for the Arts calls all professional aboriginal music and world music artists to send in submissions to participate in Exposed Roots, a musical showcase in Montreal, Nov. 21-23. Deadline is Fri, May 30. For info call 1-800-263-5588, ext. 4118, or visit the Canada Council web site <http://www.canadacouncil.ca/grants/outreach/>

LP Slater forming new band. All instruments considered. Variety of tunes. Immediate work. Pro vox/harmonies an asset. Leave brief message @ 965-8447.

musicians

Barkin Spyzers require drummer to play '70s & '80s, and Top 40 rock. Call Dave 465-9799

MUSICIANS WANTED: Female singer with soul to perform modern R&B, motown-soul, disco for small record label—a chance at a music career. Youthful, positive personality, attractive, no drama and must truly love music. Don 489-7462

The ChickaDivas (female a-cappella group), looking for a low alto. Must be a good reader and have a trained voice. For info or audition time, please ph Regina at 433-9594.

Fifth Annual Canadian Aboriginal Music Awards CBC Galaxie Rising Stars Award Call for Entries: submission deadline: June 30, 2003. Info: www.canab.com or call 519-751-0040.

Karaoke singers wanted! Take the stage for half-hour every Saturday night. For auditions call Debra-Fae 468-5661.

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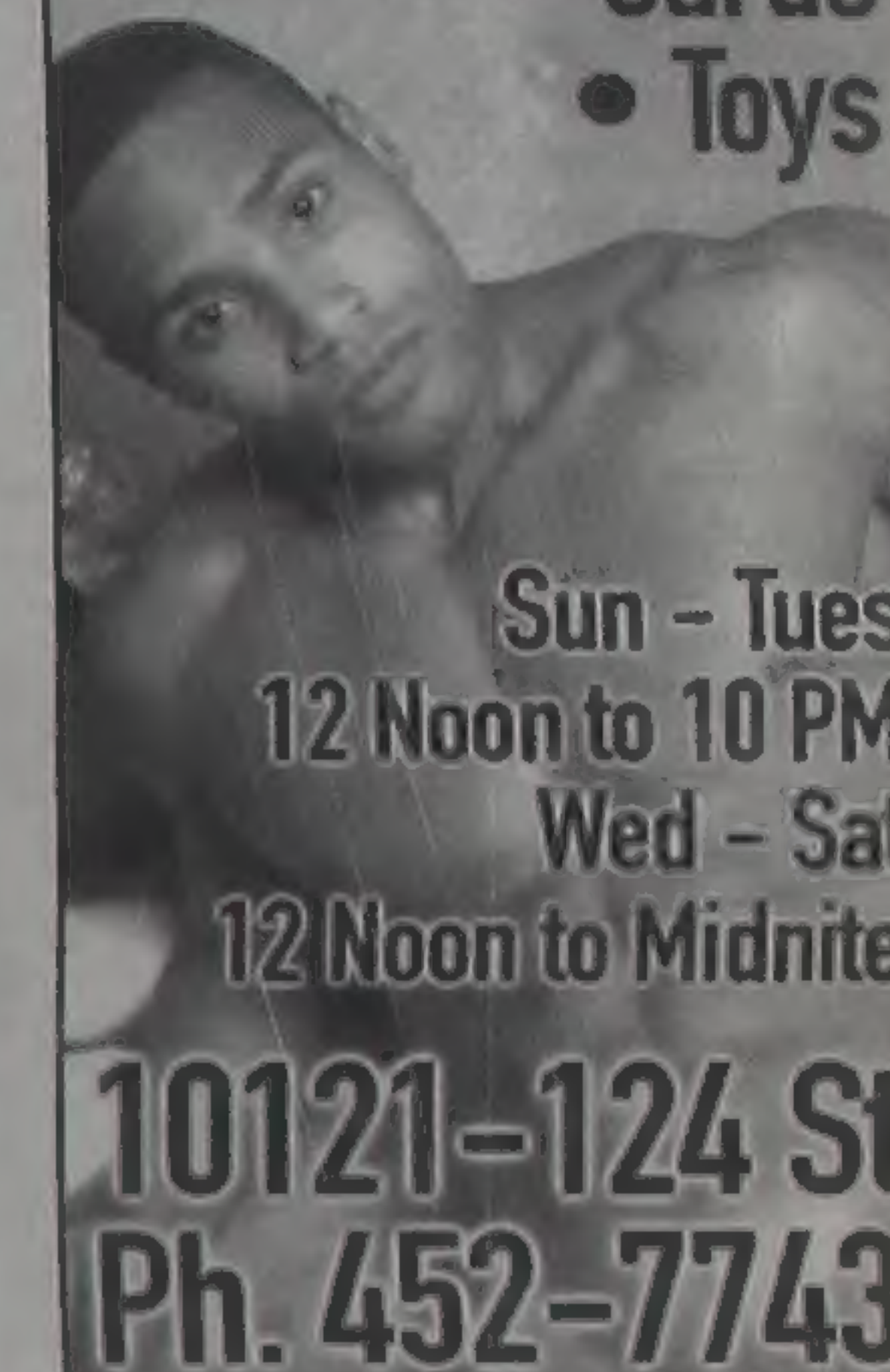
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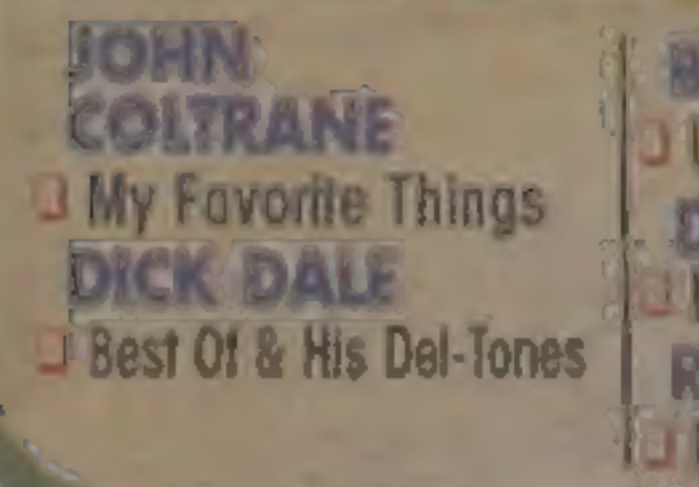
VAN HALEN Fair Warning



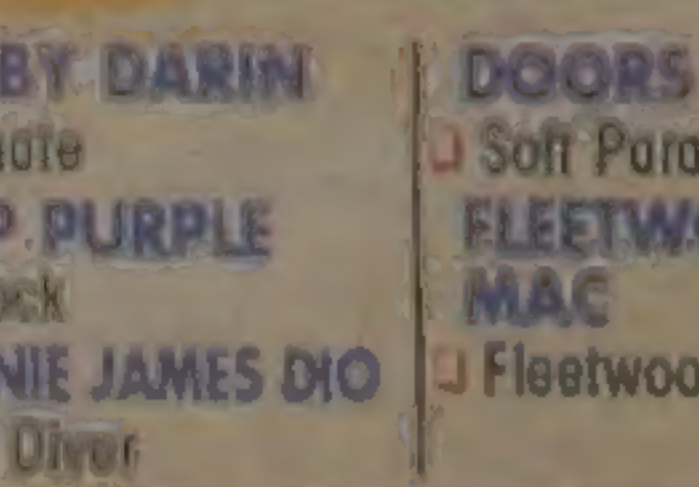
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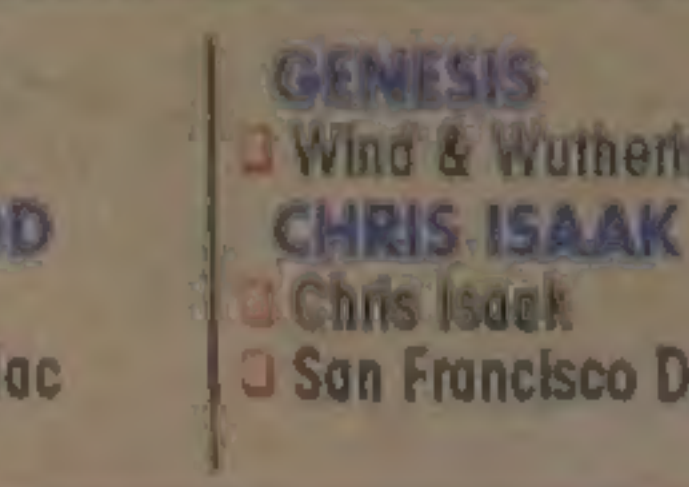
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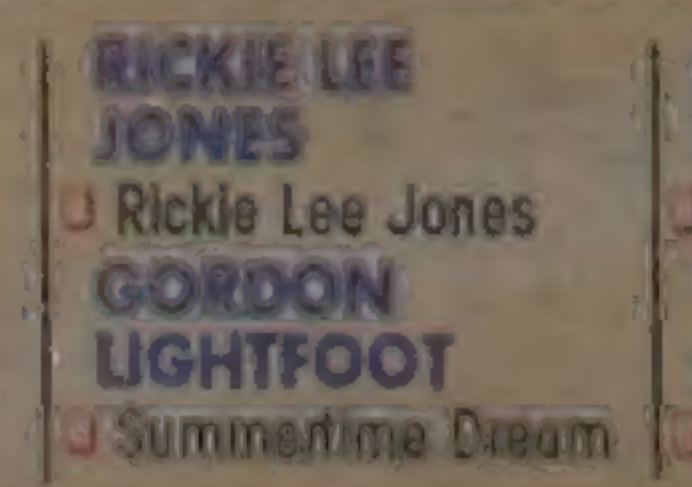
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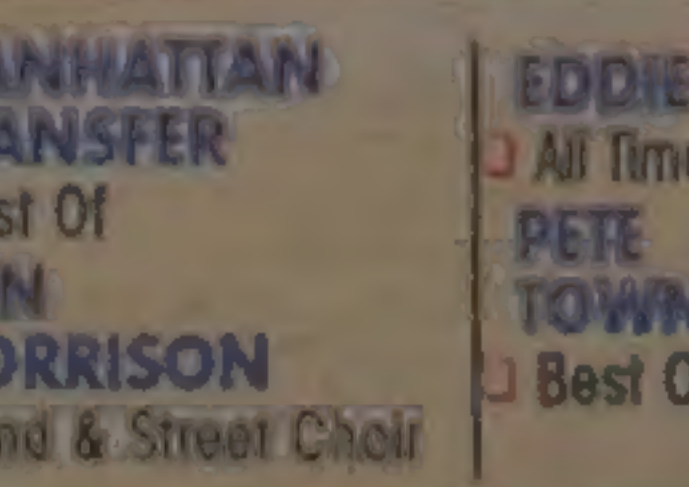
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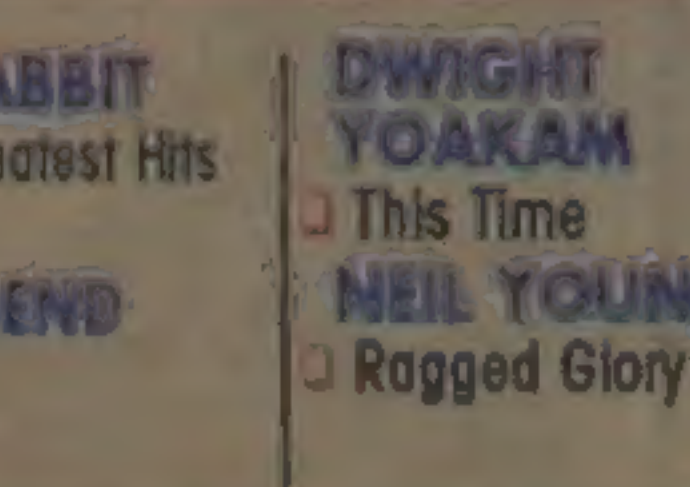
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